

MUSIC LOVERS' PHONOGRAPH MONTHLY REVIEW

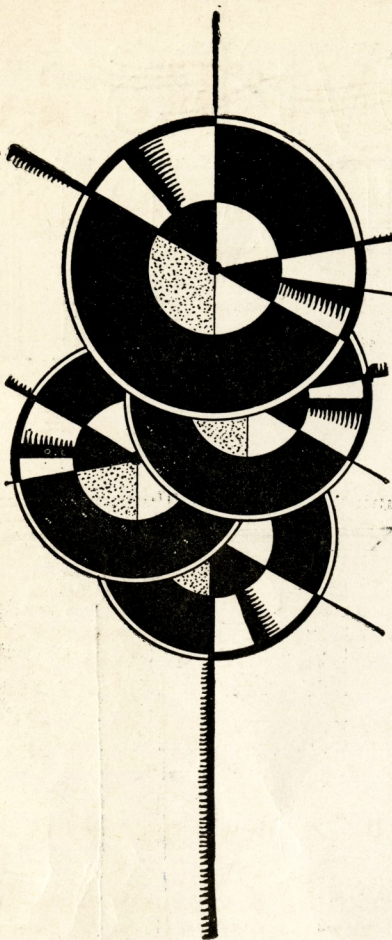


FOUNDED 1926 BY AXEL B. JOHNSON

Vol. IV **AUGUST, 1930** No. 11

Edited by

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Founded 1926 by Axel B. Johnson

The Phonograph Monthly Review

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Published by
THE PHONOGRAPH PUBLISHING CO., Inc.
5 Boylston Street, Cambridge, Massachusetts
Telephone UNiversity 1618

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All communications should be addressed to the Managing Editor at the Studio, 5 Boylston Street, Cambridge, Massachusetts. All unsolicited contributions must be accompanied by a self-addressed, stamped envelope.

All checks and money orders should be made out to THE PHONOGRAPH PUBLISHING CO., Inc.

Editorial

The month's "naps" ~ the phonophile's bookshelf ~ new instruments

THE phonographic repertory is notably strengthened by the four new album sets for August release, yet for all the worthy qualities of these works I found more lively pleasure in the more novel and stimulating attractions of several smaller releases. Each of the three companies has what our British friends call a "nap" to its credit. Brunswick's is the Wolff disc of two blazing pieces of Chabrier—the *Marche joyeuse* and *Bourrée fantasque*—each fairly tingling with electrical intensity. Wolff is one of the few conductors who can tap the springs of demoniacal energy without running over the narrow brim that separates it from hysteria. And truly exciting music is rare on discs. Columbia experiments a bit with demonology of a quite different order. The music is Moussorgsky's (out of Rimsky) *Night on Bald Mountain*. Gaubert, the gentlemanly, modest, polished conductor of the Paris Conservatory orchestra, whose every performance bears the unmistakable stamp of sincerity, wisely makes no attempt to frighten his listeners with the black mass and witchly sabbatical revels of the god Tchernobog and his hosts. He plays the fantasy as an orchestral scherzo and it proves to be one of the few really thoroughly first rate ones. And if the Moussorgsky-Gaubert combination were not enough, there is a musical bonus in the form of Mengelberg's reading of *L'Arlésienne* Adagietto, a miracle of recorded orchestral tone. Victor's contribution, shrewdly designated its

"record of the month," is a Rimsky disc—the Introduction and Bridal Cortège from *Le Coq d'Or*, played as only Coates can play such vivacious, festive music, and no less than the two works above it is invigorating musical tonic to set even August blood leaping.

The album sets provide meatier fare. The "*Er-oica*" again, this time from Brunswick, and in Pfitzner's version, first issued by Polydor, in which pressings it has already found high favor among the importers' customers. Columbia issues another pillar of the concert repertory, the first Tchaikowsky piano concerto, played by Cutner Solomon, a young pianist of greater note abroad than in this country, whose coherent, intelligent reading and skillfully employed pianism are a far cry from the bombast and self-intoxicated virtuosity of a great many more renowned giants of the keyboard. Tchaikowsky is at or near his very best in moments of this concerto and this version does him full justice. From Victor there is the anticipated re-recording of the Franck sonata by the dapper French pair, Thibaud and Cortot, and for surprise, the *Tannhäuser* overture for the 'steenth time—but this time in the Paris version with the Bacchanale. My admiration of Dr. Muck's recording of the overture alone, and Albert Coates' performance of the Bacchanale does not falter, but Stokowski speaks with a voice of his own, (or not infrequently the tongue of an angel). "Truly magnificent" the reviewer called

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this set, but the warmest adjectives are quickly exhausted on Stokowski's discs. "To be ranked among his best releases" is less satisfying rhetorically, but it carries more conviction.

The remainder of the lists is surprisingly extensive and interesting for between season release. A number of them would retain their distinction among the most prolific supplements of midwinter. The ones in which I found particular pleasure included the gracious Furtwängler disc and contralto Wagnerian airs by Emmi Leisner (Brunswick); arias by Anna Case, lieder by Kisselburgh, and duets from *The Bartered Bride* (Columbia); violin pieces by Ruth Posselt, Coppola's sensitive, vivacious reading of Ravel's *Spanish Rhapsody*, and Moisevitch's piano disc (Victor).

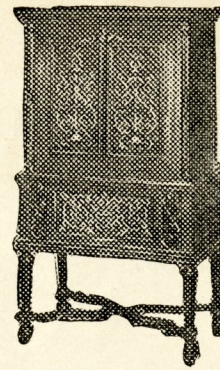
The Columbia export (Spanish) list reveals the Arbos disc reviewed in this issue, plus several others of Spanish music that are being reviewed by Mr. W. S. Marsh for next month.

The new Brunswick celebrity release, announced in this month's advertisement, again features the redoubtable Wolff—from whom we can never have too many records, Max Rosen, Brailowsky, the Guarneri String Quartet, Michael Bohnen, and La Scala Chorus.

Since the first issue of THE PHONOGRAPH MONTHLY REVIEW books on the phonograph or of pertinent interest have been reviewed more or less sporadically. In response to constant requests and in recognition of the growing appreciation of the fact that the complete phonophile enjoys his records better the more he knows about music and composers,—a regular music book review department is inaugurated in this issue. Books on various aspects of phonography and contemporary developments in music, studies of composers and their works, in fact everything to cultivate keener musical sensibilities and to make for a more thorough understanding of music—on records or off—will be considered there. As the record buying and concert going publics coincide more and more completely, their musical interests also approach congruity. The interest in lives and studies of composers, in music text books and particularly convenient digests of theoretical and historical information, shown by record buyers today is gratifying confirmation of our staunch belief in emergence of a new type of phonophile, absorbed in an art—phonography—rather than a collecting fad.

Some remarks on folk song and the phonograph, with particular reference to the records and work of Juliette Gaultier de la Verendrye, that were written for this column, are given more conveniently as a brief, separate article elsewhere in this issue.

A note of acknowledgement is due the Victor company for its kindness in installing a splendid RE-75 in our office, replacing the RE-45 that has previously represented Victor among the various instruments with which the manufacturing companies have generously furnished us. The phonograph and Radiola units of the Victor RE-75 are the same as those that have given such capable service in the RE-45, but the cabinet is much more elaborate, executed in Oriental and American wal-



nut, in classical Italian design, a happy example of the practice of modern manufacture to combine beauty with utility in a musical instrument that satisfies the eye as well as the ear.

I had hoped to publish in this issue descriptive information on the new lines of phonograph-radios announced by the various leading manufacturers and which are to be placed on the market in the immediate or near future. Some of this material has already reached me, but as several companies were not able to furnish the necessary information in time for this issue, I shall defer publication of the article until next month when it can be made more fairly inclusive. In the meantime several new lines are already on exhibition at dealers' shops. According to the *Talking Machine World and Radio-Music Merchant*, the lines for 1930 and 1931 are without question the best that have been produced so far. "The new features, while far from revolutionary in character, represent refinement of importance... and the very lack of startling changes drives home the thought of the stability of the radio industry... The most encouraging feature is that the manufacturers this year have developed a far finer product without in any way disturbing the equilibrium of the industry. There is no need for the consumer to hesitate about buying one of these new sets, nor is there any need for him to delay with the expectation of something better or revolutionary in a week or a month. The industry has passed through that phase and the chaotic disturbances characteristic of the past are now history and the danger of repetition is slim."

For Early Publication

FROM THE RIO GRANDE TO CAPE HORN, a survey of the recorded music of Latin America, by W. S. Marsh.

CHURCH MUSIC, a survey and discography, by Rev. Herbert B. Satcher.

THE BALLETS OF IGOR STRAWINSKI (continuation)—The Fire Bird, Pulcinella, and Apollo, Leader of the Muses, by William Henry Seltsam.

A comparative study of the electrical and acoustical processes in vocal recording, with reference to a number of operatic discs, and accompanied by a self-caricature by the author, by Richardo M. Aleman.

HEINRICH SCHLUSNUS, MASTER SINGER, a study of his records of German lieder, by Richardson Brown.

THE THEREMIN, AND ITS CORRELATION WITH THE PHONOGRAPH.

GREGORIAN CHANT, with special reference to new recordings by Benedictine monks.

THE MATTER OF CLASS, embodying a review of "Phonography in Folk Music", by R. P. Blackmur.

The Ballets of Igor Strawinski

By WILLIAM HENRY SELTSAM

I. Petrouchka



WILLIAM SELTSAM

(Caricature by Ricardo M. Aleman)

PERMIT me to commence my article with a dogmatic statement: Musically speaking, *Petrouchka* is the greatest ballet that has ever been composed. Although Strawinski has drawn considerably from folk material, there is much here that is entirely original. In no composition of this great Russian is brilliant orchestration more evident nor does Strawinski elsewhere succeed so well in his descriptive powers. As one critic has said: "You can actually smell the sausages frying."

Petrouchka was the first Strawinski ballet to be recorded in full. That was the old H.M.V. set (four records), later re-issued in this country by Victor, conducted by Eugene Goossens. While the acoustical recording was exceedingly weak in places, even by old standards, this set exerted its influence in the history of recorded music. Now we have a completely recorded electrical version by the dynamic Coates and doubtless many of our readers will have experienced the thrill of this composition through the medium of faithful recording. Of the cut versions, Koussevitsky's for Victor easily leads, although the Edison-Bell (two records) was very fine considering the early electrical recording. Last, but by no means least (and I do not want my readers to get the idea that my order of naming is graded according to quality) we have the authentic Strawinski excerpts from Columbia which are, of course, authentic documents of great historical importance. Again,

Petrouchka was Strawinski's debut as a recording conductor and one can discover his early weaknesses in this capacity. These have since showed fine signs of correction and Strawinski shows every prospect of becoming one of our finest recording conductors. Finally there are a number of recordings which fall into a third classification. I am referring to those single-sided recordings of the Russian Dance from this ballet (first scene), played by Claudio Arrau (Polydor) and other European pianists.

Petrouchka is the Russian analogue to *Pagliacci* and an acrid, bitter satire on life it is. *Petrouchka* is a puppet endowed with human emotions, which gives us a character not only interesting psychologically but also difficult to portray, emotionally, in music. The slightest exaggeration on the part of Strawinski in composing the music of this ballet would have plunged the entire score into mediocrity. The result was far from mediocre: we have a score that is so true to the story as to be uncanny in its realism.

The story of *Petrouchka* (that is, of the puppets themselves) was worked out by Strawinski in co-operation with Alexandre Benois; it is not derived from folk-lore as was much of the music.

The first presentation of the ballet was at the Theatre du Chatelet in Paris, June 13, 1911 under the direction of Serge de Diaghileff. The choreography was by Michel Fokine and the principal roles of *Petrouchka*, the Ballerina, the Moor, and the Magician were taken respectively by Waslaw Nijinsky, Tamar Karsavina, Orloff, and the celebrated Italian ballet master Enrico Cecchetti. Pierre Monteux conducted the orchestra. Unlike the first presentation of *Le Sacre*, *Petrouchka* was a triumph.

Strawinski subtitles his masterpiece "Scenes Burlesques", the score being divided into four scenes. The first is the Admiralty Square of old Petrograd during "butter week", about the year 1830. The scene represents the usual carnival with side shows, etc. In the center of the stage is a large size puppet show, the curtain of which is closed. An added dimension is given the scene by the presence of two audiences and a theater within a theater.

On the first record side (Coates' set is used for reference because of its completeness) we have the hurly-burly and bustle of the carnival throngs. To portray this confusion in his score

Strawinski uses more than one tempo simultaneously (7/8 against 3/4, 5/8 against 2/4, etc.). A group of Russian dancers execute a short dance of the familiar "hock" steps (2/4 tempo); then an organ grinder enters the scene. The crowd gathers about him and the tune is muffled, but soon it comes louder and clearer and we discover a dancer pirouetting to its strains. Another organ grinder appears with his accompanying dancer on the opposite side of the stage and the crowd leaves the first. Then we have the delightful competition of the two organs, one in 2/4 tempo and the other in 3/4, each playing a different melody.

The second side begins with the "confusion theme" again and gradually mounts to a climax which is followed by the beating of a drum. The old Magician (*focusnik*) is calling the crowds to his booth of life-sized puppets. He draws the curtain aside and plays a rather florid tune on a flute. He animates the three puppets, two of which (Petrouchka and the Moor) are in love with the Ballerina. Suddenly, as if springs were released, the puppets start a lively dance which consists of a mere jigging of their feet while still attached to their supports. As suddenly as they started, they leave their supports and dance down into the crowd, the ensuing pantomime resulting in a skirmish between the two male puppets: Petrouchka chases the Moor from the scene with a club.

In the stage presentation, Strawinski keeps the attention of the audience focused upon the stage by the use of the continuous roll of a side-drum between the scenes.

The second scene is Petrouchka's little room and we leave the crowd for a moment to view the tragic little story of the puppets. (Part 3, Coates' set). At the rise of the curtain we see Petrouchka savagely kicked into his little room by the Magician in punishment for his violence. The entire scene is a depiction of the futility and despair of Petrouchka. While being endowed with human emotions he cannot seem to bring them to full flower. The Ballerina enters to visit him but his love making is so crude that he frightens her away. At the finish he gets caught in a swinging door and as the curtain descends he hangs there awkward and helpless. (Both the composer's and Koussevitsky's versions are extremely brilliant in this section, which utilizes the piano to some extent.)

The third scene is the Moor's room (Part 4). The Moor is discovered on his back foolishly juggling a cocoanut. It falls to the floor and in anger he slashes it with his sword. He then indulges in a droll yet monotonous dance. Suddenly we hear a tin trumpet (Part 5) and the Ballerina dashes on the scene playing the trumpet while she dances. The love making of the Moor is considerably more polished than that of Petrouchka; he becomes sentimental and succeeds in getting her to sit on his knee. (Coates' rendering of these sentimental Valses is superb). At that very moment Petrouchka enters. His jealousy is aroused and he attacks the Moor who in turn chases him from the scene with a sword. The Ballerina sinks into a gentle swoon.

Again we are brought back to the carnival (Parts 6, 7, 8). Nursemaids dance (the melody is the old folk song "Down St. Peter's Road"); a man brings a pet bear who walks on his hind legs, much to the delight of the youngsters; a drunken Cossack scatters money in the crowd; gypsies dance to the accompaniment of an accordion; a dance of coachmen and grooms. A group of fun-makers enter wearing hideous masks; the children are frightened and run screaming in all directions. Suddenly everyone is petrified. The curtain of the puppet booth quakes and out dashes Petrouchka, the Moor pursuing him with his sword. He slays Petrouchka, who dies with a few pitiful squeaks. The Magician is called but he assures the crowd that Petrouchka is only a soulless puppet and proves it by holding up the limp form—a stream of sawdust runs from the wound. The scene is deserted; snow starts to fall. The Magician picks up the corpse and is about to leave when Petrouchka's ghost appears from the top of the booth. Petrouchka screams his wrath and revenge and the old Magician flees from the scene. With four biting pizzicati notes the marvelous ballet ends.

All sets of *Petrouchka* are remarkably well recorded. One would have difficulty in choosing a set from so many good ones, more so, indeed, than in the case of *Sacre*. Coates' version will probably prove the more popular because of its completeness. Of the cut versions Strawinski's, of course, is extremely valuable from the historical standpoint although, to repeat, he shows the early uncertainties of a recording conductor. The virtuosity of the Boston Symphony Orchestra (Koussevitsky set) is too apparent to require comment. It is indeed fortunate to have so many excellent sets from which to choose.

(Mr. Seltsam's review of *Le Sacre* appeared in the June issue. His articles on the stories and records of *The Fire Bird*, *Pulcinella* and *Apollo* will be published shortly.)

Some Modern Ballet Recordings

As a footnote to Mr. Seltsam's article on the ballet music of Strawinski, it may be of interest to publish a brief list of some of the more important recordings of modern ballets.

Ravel: *Boléro* (Brunswick and Victor); *Daphnis et Chloé* (Victor).

Casella: *La Giara* (Columbia).

De Falla: *Three Cornered Hat* (Columbia and Victor); *El amor brujo* (Brunswick and Columbia).

Borodin: *Prince Igor* ballet music (Brunswick, Columbia, and Victor).

Glazounow: *The Seasons* (English Columbia).

Walton: *Facade* (Decca—England).

Dukas: *La Péri* (Columbia and French H.M.V.).

Goossens: ballet from *Judith* (H.M.V.).

Scarlati-Thomassini: *The Good-Humored Ladies* (Decca).

Strauss: Dance of the Seven Veils from *Salomé* (H.M.V.).

Folk Song and Phonograph

Juliette Gaultier de la Verendrye reveals the treasure store of Canadian folk music

MORE or less inevitably the spurious in folk music figures most frequently on record release lists. In the so-called "foreign" supplements of the various companies "folk song" and "popular song" are interchangeable terms. Needless to say, almost none of the pieces so designated is true folk music. But in another way the phonograph itself is closely associated with the study of folk lore. From the time of the first wax cylinder, collectors were quick to realize the value of a recording device that would permit taking down songs and instrumental pieces exactly as performed by the native musicians. The Smithsonian Institute in Washington and Columbia University in New York each possesses several thousand recordings of American Indian and Negro folk music, and similar collections exist in many of the large European museums and institutes. Coeuroy and Clarence in their invaluable survey of phonography, "Le Phonographe", mention a number of these phonographic archives—which in Europe are not confined to continental folk music alone, but cover nearly all the fields of Occidental and Oriental music.

These recordings have had more than a purely anthropological significance. In many cases they have been taken by composers who later drew upon them freely for material for their works. The Hungarians, Bela Bartok and Zoltan Kodaly, are perhaps the best examples. (And by the way it is a pleasure to note that Bartok makes his own recording debut this month in England in a Columbia disc of his own Hungarian folk tunes arranged for violin, in which he accompanies Josef Szigeti.) In other instances composers have been called in to notate and analyze the collections of private investigators. Many of Vaughn Williams' choral arrangements of English folk songs, sung and recorded by the English Singers, evolved in this way: and in this country Henry F. Gilbert's *Indian Sketches* had a similar genesis.

But there should be no reason why at least some of the best and most characteristic of the actual folk song recordings should not be made available to a larger public than highly specialized investigators. Surely no demonstration is needed that almost countless numbers of these folk songs (of every nation) have high art values and a lively popular appeal. After all, they are the true self-created music of the people. They have a sincerity and force that the artificially galvanized contrivances of tin pan alley troubadours can never imitate. The genuine in folk music is unmistakable. It speaks directly and in a universal language. No technical equipment is neces-

sary for its appreciation. Surely one would think that this is ideal material for commercial recording which demands breadth of appeal and potential extent of distribution before anything else.

There are more than a few pioneer spirits in the record manufacturing companies who cling to this belief as strongly as does the amateur interested in returning the heritage of folk song to its rightful owners—the rank and file of the people. Through their enthusiastic efforts and persuasive eloquence we owe such examples of genuine folk music as are available on commercial records today, and while the literature is still small, it is by no means inconsiderable. I feel it to be the interest of every sincere lover of the best in music to support such ventures, both selfishly for the sheer pleasure that these discs bring, and altruistically for the general advancement of musical appreciation through phonography.

I have not yet collected material for a general survey of folk song recordings. I hope to do so. But in the meantime I am anxious to call attention to one of the most recent and significant ventures in folk music recording, the two little discs of Canadian folk songs collected and sung by Juliette Gaultier de la Verendrye, and issued by the Educational Department of the Victor Company.

FRENCH ACADIAN SONGS: *Miracle Song of St. Nicholas* and *Va Ingrate Begère-Berceuse Acadienne* (sung with harp cithare accompaniment) VICTOR 22311 (D10, 75c).

ESKIMO SONGS: *Call of the Seal—Stone Age Dance Song—Incantation for Healing the Sick—Eskimo Chant*, and BRITISH COLUMBIA RED INDIAN SONGS: *Tama Song—Parting Song* (sung with tom-tom accompaniment) VICTOR 22329 (D10, 75c). Both discs are issued in the Special List No. 8 of Educational Records, reviewed on page 314 of the June issue of THE PHONOGRAPH MONTHLY REVIEW.

Miss Gaultier comes of a very musical family and also one that has been of importance in Canadian history. She is a direct descendent of Pierre Gaultier de la Verendrye, discoverer of the Canadian rockies, and a niece of Sir Wilfred Laurier, former Premier of Canada. She began her musical career as a violinist, winning a scholarship to study with Jenő Hubay at the Royal Academy of Budapest in Hungary, where she made a special study of the folk music of the gypsies. (Parenthetically, Hubay—now in his seventies—made a recording appearance himself several months ago, playing his own *Violin Maker of Cremona* and *Berceuse*, Victor—International list—9642.) The possibilities of a splendid mezzo-soprano voice led Miss Gaultier into study with Vincenzo Lombardi, the teacher of Caruso, and

operatic appearances. But these were only preliminary and preparatory to what is her true life work, the study and propagation of the varied folk music of her native Canada.

Her work in collecting the folk music of the French-Canadians, Acadians, Eskimos, and Indians, and presenting the songs in costume recitals, with authentic motion pictures, is under the patronage of the National Museum of Canada, and has been endorsed by the American Museum of Natural History, the Archaeological Institute of America, and many distinguished anthropologists as well as musicians, owing to the care and accuracy with which the music has been transcribed and the authenticity of the presentation—free from false harmonizations, and accompanied only by such instruments as the native musicians themselves use. The songs recorded are characteristic examples of various types, and the recorded performances like those in concert are sung to the unelaborated taps of the tom-tom, in the case of the Eskimo and Indian songs, or simple chords on the harp cithare in the Acadian music.

My interest in Miss Gaultier's first records led me to write to her in search of material on her folk music work and collections. Her reply was so interesting and informative that I cannot forbear reproducing it as nearly as possible in her own words.

The task of making these records was not a small one, the tom-toms being the cause of much trouble. The British Columbia tom-tom is very large and powerful, and the Eskimo one—played on the rim—having too much vibration. The small harp cithare proved a delightful surprise, a continual echo following each cord somewhat like the returning echo one hears in the famous old baptistry of Pisa, Italy, when singing certain notes in thirds and fifths on which this small harp is also based. This harp is used purposely for its sound, which imitates so well the sound of the old troubadour harps used in the 12th century in France. The cithare was also used in Rome at the time of the emperors, and in more recent times the first presentation of *Faust* given in Rome was sung to the accompaniment of several cithares and different string instruments.

I also have some fifty obbligati for viola d'amour, viola, viola da gamba, which have been arranged by Marian Bauer. And I have arranged obbligati for violin and for humming voices such as used by our boatmen along the Ottawa rivers or the St. Lawrence while driving logs down the river. You may have heard my two choral arrangements sung over the radio last year (WJZ) in two Great Northern Railway programs, in which I featured my own family.

You may be interested to know that my entire research work and transcriptions have been made with the help of the violin, which has been a wonderful aid in the study of such intricate music. In Canada, our folk music, including the jigs, dance songs, in fact songs for all occasions, number six thousand recorded. Oftentimes one man can sing some three hundred songs, all by memory, in a week's time, which proves that in Canada folk songs and singers are as abundant as those one finds in either Hungary or Russia. Perhaps I may say that Canada has more choice: the Eskimo, Indian, French-Canadian, Acadian, the songs of Newfoundland and old English (of which three hundred were collected last summer by the Vassar Folk Lore Fund Department).

My last trip to Acadia among the old French fisher-folk added some few hundred new songs to my collection and many old legends and short plays. One must not mistake the so-called French-Canadian habitant song with that of Acadia and Nova Scotia. The language is that of the seventeenth century, spoken only by French Acadians and not by the Quebec habitant. The songs themselves are not the same, and have different versions and melodies. The Cajun does not exist in Nova Scotia, therefore my songs are not Cajun, as they call these songs in Louisiana. The word comes from Cadie, the old Indian Micmac; Canayen has also been given to Canadian. This Cajun word is not used in our part of the country. The word Acadian is sacred to our French people. The Louisiana songs are not as pure French as those of Canada, many of them containing a mixture of Negro rhythms.

I already have several plays which I hope to publish soon, written in the old French seventeenth century language of Acadia. (I am equally interested in the literature—which has great value—of our aboriginal races of Canada.) I am leaving again shortly for Nome, Alaska, where I will spend some time among the Eskimos. Coming back I shall visit the Queen Charlotte Islands to be among the Haida Indians. My travels through Canada have been from coast to coast, and at times I have journeyed twenty thousand miles in one season.

My work has been accepted scientifically as well as musically because I do not believe in any false harmonization of these songs. Not one note has been changed from the original. I have studied the languages as much as possible, so as to give the music authentically. My greatest interest today is to hear reproduced the songs of our North American aboriginal races, sung either by the natives themselves, or at least when sung by white people they should be preserved in their natural form and the songs sung or harmonized to native instruments only.

Our greatest difficulty today is to obtain inexpensive transportative recording apparatus which will enable us to work with more ease and less expense. Last summer alone I could have used hundreds of cylinders for both songs and legends which instead I had to write by day and almost by night to eliminate the high cost of wax cylinder recordings. I found it easier to travel from door to door, village to village, with a light violin tucked under my arm, notating each song as I went along. Besides the peasants enjoy hearing the violin, and the Eskimos or Indians are more apt to sing for you if they hear you play or sing to them first.

Miss Gaultier does not speak about the high estimation in which her work is held by musicians as well as scientists, but in a pamphlet issued by her concert management I find the following remarkable tribute from perhaps the greatest of all proponents of the best in music through the medium of the phonograph—Dr. Leopold Stokowski. He wrote to Miss Gaultier:

I am still under the spell of your wonderful singing of the remarkable Eskimaux songs.

You did not ask me to, but yesterday I spoke to the heads of the Victor Company about them, and they are very interested. You may hear sometime from them about it, as I think they might like to record some of them.

Thank you for so much musical pleasure. The melodic outlines and the rhythms of those songs are quite extraordinary.

The fruits of Dr. Stokowski's suggestion are now available, and an appreciative reception on the part of the musical public should lead to further exploitation on the parts of the phonograph of the treasure store of folk music in America and throughout the world.

R. D. D.

Palestrina — Bach — Beethoven

By ROBERT H. S. PHILLIPS

II. Mass. in B minor ~ Missa Solemnis

(NOTE: Mr. Phillips' study of Palestrina's "Missa Papae Marcelli" appeared in the June issue.)

JOHANN SEBASTIAN BACH: *Mass in B Minor*, sung by the PHILHARMONIC CHOIR with the LONDON SYMPHONY ORCHESTRA, directed by ALBERT COATES. Soloists: ELIZABETH SCHUMANN, MARGARET BALFOUR, WALTER WIDDOP, FRIEDERICH SCHORR. H. M.V. Album Series No. 87 (17 D12s, 2 Albums). Available through the American importers.

Gloria, Qui Tollis, Patrem Omnipotentem, Crucifixus, Sanctus and Hosanna from the same. Sung by the ROYAL CHORAL SOCIETY with the ROYAL ALBERT HALL ORCHESTRA, directed by Dr. E. C. BAIRSTOW. H.M.V. D-1113-4, 1123, 1127 (4 D12s).

The Philharmonic Choir is considered one of, if not the finest in England. They have done several works for H. M. V., and sang in the Victor Ninth Symphony. Last November, just prior to the issue of this set, they gave a performance of the mass in London,—with their own conductor, C. Kennedy Scott—hailed as one of the most perfect ever to have been heard there. For the recording, however, Albert Coates has been chosen—why, I am sure I cannot say, as he is certainly not an ideal Bach man; whereas Scott is celebrated for his work as leader of the Bach Cantata Club, as well as for his Bach interpretations with this choir. He is, furthermore, not without recording experience, as the admirable Mozart *Requiem* excerpts fully prove. Coates' tempi are almost invariably on the fast side, but I believe that that is the general trend nowadays.

The Royal Choral Society scarcely needs any introduction, but they certainly do almost their finest work on records here. Dr. Bairstow, organist of York Cathedral, is a well-known Bach authority, and his interpretations are in nearly every case superior.

A comparison of the recording of these two versions, in so far as they coincide, will, I think, be a surprise to everyone. The six excerpts were done, over four years ago, during a performance in the Royal Albert Hall on April 24, 1926 (at which time the whole mass was recorded, but supposedly only these numbers were satisfactory), whereas the complete set was, as I have mentioned, probably made some time last fall. But, although as is natural, it is rather rough and unrefined, the 1926 version is definitely superior not only in interpretation, but also—in

spite of the proverbially bad acoustics of the Royal Albert Hall and of the fact of its being an actual performance—in balance and recording in general, particularly in the Gloria and Sanctus. While under Coates the chorus is constantly subordinated and even submerged by the orchestra, here the chorus is always treated as more important, without undue sacrifice on the part of the orchestra. Lacking the evidence of one's own ears, this may be scarcely believable, but I strongly advise everyone to supplement with these two disks the complete work, which with any faults it may have he will certainly want to possess.

Much of the most purely lovely music of the mass is contained in the wonderful solos. With the voice is almost always associated an instrumental *obbligato*, the rôle of which is just as important as that of the vocalist. Although these are in every case perfectly played, they are, unfortunately, sometimes entirely too much in the background, whereas the voices are always extremely accentuated. It seems to me that it should be the other way around, if anything. One very happy practice adopted here is the substitution of a harpsichord for organ in the *continuo* of the solos, although it is still a trifle heavy. As to the singers themselves, they are possessed of varying degrees of merit. Schumann is, as always, excellent, but she does not have a single number to herself; Schorr is equally so, although his voice is recorded with a slight harshness; Margaret Balfour's only fault is a tendency to an unchanging *mezzo-forte*; Widdop is decidedly the weakest of the lot, and does not live up to his Wagnerian achievements.

For me, the most exquisite example of Bach's ever-flowing melodic gift is found in the second number of the Gloria—"Laudamus te," for violin solo and second soprano. Although so marked in Bach's score, it is here sung by the contralto, but no performance could fail to be other than enchanting. The duet for soprano and tenor, with flute,—*"Et in unum dominum"*—is of nearly equal loveliness and Widdop's singing is here satisfactory, supported, as it is, by Schumann. Peculiarly happy is the accompaniment for the bass aria *"Quoniam tu solus sanctus,"* magnificently sung by Schorr, a *corno da cassa* with two bassoons and *continuo*. The only one of the solos in which Bach might be accused of neglecting beauty for a rather unattractive doctrinal ex-

position is the "Et in unum dominum" of the Credo, for soprano and alto, with two *oboi d'amore*. The "Et in spiritum sanctum," for bass also with two *oboi d'amore*, is a place where the *obbligato* is much more reticent than it should be. As I mentioned above, Bach here, by means of a lively melody, inspired no doubt by the word "vivificantem," unifies several musically somewhat unpromising dogmatic statements of belief into one of the most attractive numbers. The lovely Benedictus, with solo violin, is almost ruined by the strained and breathless singing of Widdop.

The number of the choruses is too large and too varied to permit of more than a sketchy mention of some of the outstanding points here. Surely among the very greatest is the "Gloria in excelsis deo," with its jubilant opening and tender change of mood at "et in terra pax." This is one of the duplicates, and I must confess that Coates seems quite lacking in the thrilling sense of a gradual progression toward a climax that Dr. Bairstow gives; and that climax is also much smaller in sheer volume of tone. The tragic "Qui tollis" is, from the greater fullness of ensemble, probably more satisfactory as recorded in the newer set, although the full effect from the final progressions is not obtained. The "Cum sancto spiritu" is taken at a breathless pace, which would be well if (in combination with a slight echo already present), it did not tend still further to obscure the movement of the choral parts. That this is not due merely to a too great prominence of the orchestra but also to bad arrangement can be seen from the fact that even in the extended passages where the accompaniment is reduced merely to the *continuo*, the chorus is not much more than a blur of sound.

Since, according to Schweitzer, it is impossible even in performance to follow with accuracy the intricacies of the marvellously solid and stoutly affirmative chorus which Bach constructs on the basis of the Gregorian theme for the words "Credo in unum deum," it is still less possible to do so on the phonograph. No one can miss the general effect, however. Schweitzer suggests that in this and in the "Confiteor" below, where the Gregorian motive is also introduced, the different voices be doubled by instruments—(which was actually done by C. P. E. Bach)—and this would certainly have been advisable for recording purposes. The "Crucifixus"—"the most deeply emotional chorus in the whole work" (Parry)—is a supreme expression of universal and overpowering grief and tragedy, finely conveyed by this record. An immediate and extraordinarily brilliant contrast is formed by the "Et resurrexit," and it is one of Coates' greatest successes. The "Confiteor" follows somewhat the same plan as the above pair, but is written as one number. It is the most dramatic section in the work. At the words "et exspecto resurrectionem mortuorum" (beginning of second side) there is an abrupt slowing up, "adagio," portraying the world of the dead, and leading, at "et vitam," in a fashion which gives a soaring sensation of infinite relief

and heart-felt joy, to a fittingly jubilant climax for the whole Credo. This also is excellently done.

Parry calls the first part of the Sanctus "the greatest conception in the whole mass," and I doubt if any will question his assertion. It is in six parts, and gorgeous yet majestic from beginning to end. Who does not experience a supreme thrill as the basses march down in octaves? Here a choice between the two versions is more difficult. The chorus stands out much better than usual in the newer one; also the other has an awkward break just before the end, which comes on the second side. It must be left to one's personal taste; I happen to prefer the Bairstow interpretation which is somewhat slower, at which pace alone it seems to me possible to impart its full majesty and magnificence. Strangely enough, instead of hastening the tempo for the second part ("pleni sunt coeli") as is usual and would seem to be desired as the proper effect, (part one is 4-4, part two, 3-8) Coates seems almost to take it more slowly, which gives it an appearance of dragging and makes it in every way an anti-climax. The brilliant Hosanna, a double-chorus originally composed for a secular occasion, is of course to be repeated after the Benedictus.

There remains only the "Dona nobis pacem," set to the same music as the "Gratias agimus" of the Gloria—with a few necessary changes. I can think of no more fitting conclusion for such a work than this restrainedly rapturous hymn, itself gradually rising to the attainment of peace, as the trumpets spur it higher to the final perfect close.

LUDWIG VAN BEETHOVEN: *Missa Solemnis in D Major, Op. 123*, sung by the BRUNO KITTEL CHOIR with the BERLIN PHILHARMONIC ORCHESTRA, directed by BRUNO KITTEL. Soloists: LOTTE LEONARD, EMMY LAND, ELEANOR SCHLOSSHAUER-REYNOLDS, ANTON TOPITZ, EUGEN TRANSKY, WILHELM GUTMANN, HERMAN SCHEY and WILFRIED HANKE, violinist. BRUNSWICK Album Series No. 17 (11 D12s, Alb., \$16.50).

The same, sung by the ORFEO CATALA (Catalonian Choir) of Barcelona, Spain, with orchestra and unnamed soloists, directed by LLUIS MILLET. Victor Masterpiece Series No. M-29 (12 D12s, Alb., \$18.00).

It is harder than one might think to decide between these two sets. As to the recording itself, the Victor is richer but rather indistinct,—while the Brunswick, although somewhat unpolished, is vigorous and better balanced. It is unfortunate that such a really fine balance could not have been attained in the Bach, especially in view of the fact that Beethoven's orchestra is much larger and noisier. Moreover, the Spanish version suffers from the usual disadvantages of actual performance; rude breaks, noises etc. (It was made in Barcelona Cathedral, during the Beethoven Festival there.) The Orfeo Catala is a well-established choir of that city, famous throughout all Spain, but is entirely composed of male voices and so better adapted, as well as more noted, for its renditions of unaccompanied polyphonic music. Their soloists are on the whole finer, possessing rich latin voices, but it is

rather difficult to compare them exactly with the Germans, as the latter change so often, even between sides of the same number (as in the *Benedictus*).

The interpretations, as might be guessed, are in entirely different keys. The Spaniards accent the dramatic and emotional side of the music, and take it more slowly. In the Brunswick, the speed is often excessive, and they rely on vigour and brilliance.

The mass is written in four parts throughout, with S.A.T.B. soloists, alternating, and combining with the choir, except in the *Sanctus* which is for solo quartet alone.

Bruno Kittel begins the *Gloria* like a whirlwind, which is possibly an ideal for it, but his choir, or any other, is unable to give anything but an impression of being overdriven and breathless. He has a tendency to be loud, even in places marked *piano*. The soprano for this section, Emmy Land, is decidedly weak and wavering. The "Qui tollis" section is more poignant and dramatic under Millet. In the fugue on "in gloria dei patris," the Germans are, as is to be expected, superior in precision and distinction, and they fortunately slow down their pace somewhat. In the final side—"cum sancto spiritu" and the extra "*Gloria in excelsis*" added by Beethoven—the Victor set seems to be particularly fine—the opening of the record gives a good effect of spaciousness and the "*Gloria*" is brilliantly done.

The first side of the *Credo* is rather lacking in the force and precision which I had expected from Kittel. In the opening of the "*Et incarnatus*," the Victor conductor follows the original edition of 1827 in assigning the music to the solo tenor, instead of to the tenor section of the choir. (It may be that they double the vocalist, but it is impossible to tell definitely). The "*Crucifixus*" is an example of Beethoven's essentially dramatic treatment, but for all the horror-struck atmosphere, it is far from attaining the profoundly tragic effect of that of Bach. Due to a more accurate recording of the frequent *pianissimos*, the Brunswick is more satisfactory here. In the orchestral motive of resurrection, however, the Spaniards are much more properly light-footed and joyous. In the abrupt change at the words "*iudicare vivos et mortuos*"—suggesting the terrors of the Last Judgment—the incorrigible dramatist again shows himself. The final fugue, "*et vitam*," is atrociously difficult in its vocal writing, but it is creditably tackled by both groups. It is easier to follow, and on the whole more successful under Kittel, however. But neither recording director divides it in the right place, both stopping just as the climax is reached, and placing it on the last side. The entrance of the soloists with melodious "*amens*" seems a decided anti-climax after this.

According to the Philharmonia edition the *Sanctus* is scored throughout for soloists alone, but in both these versions the chorus sings the "*pleni sunt*" and "*hosanna*," music which is extremely difficult if not impossible to make sound effective. The lengthy *Benedictus* is the most purely beautiful number in the mass. The Span-

ish violinist makes his solo entirely too saccharine for most tastes, but Wilfried Hanke remedies this. The first entrance of the basses, *piano*, is one of the finest and most truly religious moments in the score, but it is very nearly inaudible in both sets.

Finally comes the *Agnus Dei*, and here theatricality and emotionalism reach their height. Drums and trumpets indicative of war are introduced and the supplication for peace becomes agonized. That this was for Beethoven the climax of the work merely a glance at the length will show; for the two sentences he composes a setting which is but little shorter than that for the whole *Gloria*. However, so much has been written about it and it has been so often compared with Bach's conception, that I need say no more. In the first part of this movement the Spanish soloists are most vehement in the intensity of their cry for mercy, but I personally prefer the much calmer and also slower supplication of the Brunswick singers, although it is probably not so much in the spirit of the music itself. On the last side the Orfeo Catala obtains some big effects, but the ending is rather weak.

In summarizing these two versions, I can only repeat what I have said above: the Brunswick is probably the better because of its clearer recording, more satisfactory breaks, etc.: the chorus is also better suited to the work, although the sopranos are often very shrill and the interpretation is freer of emotionalism and more brilliant. This last must, however, remain a matter of personal taste.

Notes on the Contributors to this issue

ROBERT H. S. PHILLIPS, Bethel, Connecticut, is a student at Harvard University, and a frequent contributor to the P. M. R. He has reviewed a number of the larger choral and operatic works, including the Columbia *Tristan* album, and the Victor—H. M. V. Wagnerian series.

HARRY ALAN POTAMKIN, New York City, is an authority on the films and mechanical music. He has recently traveled in Europe for fifteen months as foreign correspondent of the National Board of Review. He is a contributor to the *Musical Quarterly*, *Close-Up*, *Gramophone*, *Arts*, *New Masses*, *Boston Transcript*, and many other American and European journals.

WILLIAM HENRY SELTSAM, Bridgeport, Connecticut, is a dancer, a pupil of Mikhail Mordkin, and one of the first to utilize an electrical phonograph and recorded ballet music in ballet presentations and dance recitals.

NICOLAS SLONIMSKY, Boston, is known as a composer, conductor, pianist, and music critic. He is conductor of the Boston Chamber Orchestra, and author of articles and reviews in *Modern Music*, *Boston Transcript*, etc. His *Studies in Black and White* were published last fall in the Contemporary Music series, edited by Henry Cowell, and his *A Little Pool* and others songs have been sung widely in concert by Roland Hayes, Gertrude Earhart, and others.

DR. J. E. S. VOJAN, Chicago, is Secretary of the Bohemian Arts Club of that city. He has written numerous articles and reviews on topics of Bohemian music and recordings for the P. M. R.

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By Albert Sammons (Violin); Lionel Tertis (Viola)

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50234-D { **Don Giovanni: Il Mio Tesoro (To My Beloved, O Hasten)**
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Semele: Where'er You Walk (Handel) Charles Hackett
Tenor Solos

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Silken Curtains) (Puccini) Anna Case
Soprano Solos

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12 inch, \$1.25 { **Mère (Mother Heart)** (Smetana)
The Bartered Bride: Duet, Act 3, Jenik—Marienka: Fille
cruelle (Heartless Girl) (Smetana)
Vocals Germaine Feraldy and M. Claudel of Opéra Comique,
Paris with Orchestra under direction of Elie Cohen, chef
d'orchestre, Opéra Comique

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Peer Gynt Suite No. 2, Op. 55 Part 4: Solveig's Song
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Instrumentals J. H. Squire Celeste Octet

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Fox Trots Ben Selvin and His Orch.

2234-D { **Lonely** (from Metro-Goldwyn-Mayer Production "Singer of
10 inch, 75c { **Seville")**
LO-LO (from Metro-Goldwyn-Mayer Production "The Sea
Bat") Fox Trots Ben Selvin and His Orchestra

2236-D { **Here Comes the Sun**
10 inch, 75c { **Absence Makes the Heart Grow Fonder (For Somebody Else)**
Fox Trots Ted Wallace and His Campus Boys

2220-D { **Promises**
10 inch, 75c { **Sing (A Happy Little Thing)** (from Metro-Goldwyn-Mayer
Production "Forward March")
Fox Trots Ipana Troubadours, S. C. Lanin—Director

2219-D { **Wasn't It Nice?**
10 inch, 75c { **Here Comes Emily Brown** (from William Fox Picture "The
New Movietone Follies of 1930")
Fox Trots The Charleston Chasers

2231-D { **I Love You So Much** (from Radio Picture "The Cuckoos")
10 inch, 75c { **F'r Instance** Fox Trots California Ramblers

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10 inch, 75c { **There's a Wah-Wah Gal in Agua Caliente**
Fox Trots Rube Bloom and His Bayou Boys

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2225-D { **Swingin' in a Hammock**
10 inch, 75c { **Seems to Me** (from Paramount-Publix Production "Queen
High")
Lee Morse and Her Blue Grass Boys

2235-D { **Singing a Song to the Stars** (from Metro-Goldwyn-Mayer
10 inch, 75c { **Production "Way Out West")**
Sing (A Happy Little Thing) (from Metro-Goldwyn-Mayer
Production "Forward March") Ukulele Ike (Cliff Edwards)

2223-D { **A Bench in the Park** (from Universal Picture "The King of
10 inch, 75c { **Jazz")**
Girl Trouble (from Metro-Goldwyn-Mayer Production "Chil-
dren of Pleasure") Eddie Walters

2222-D { **You Brought a New Kind of Love to Me** (from Paramount
10 inch, 75c { **Famous Lasky Production "The Big Pond")**
My Kind of a Man (from Metro-Goldwyn-Mayer Production
"The Florodora Girl") Ethel Waters

2230-D { **Old New England Moon**
10 inch, 75c { **Until We Meet Again Sweetheart** Ben Alley

2232-D { **Must Be Love** (from Tiffany Production "Sunny Skies")
10 inch, 75c { **I Love You So Much** (from Radio Picture "The Cuckoos")
Eddie Walters

2233-D { **Onie Gagen—Parts 1 and 2** Comedy Monologue
10 inch, 75c { Lee Barth (King of Dialects)

A Smetana Discography

By DR. J. E. S. VOJAN

EDITOR'S NOTE: Dr. Vojan's article on the first complete recording of Smetana's *Ma Vlast* cycle focussed new attention on the works of the great Bohemian composer. There have been requests for a revised list of the Smetana recordings, and Dr. Vojan has kindly compiled the following, which includes the latest releases in the Bohemian H. M. V. catalogue (the Czechoslovakian affiliation of the Victor company). A few of the more important acoustical recordings in Dr. Vojan's list of Smetana recordings published in our February, 1927 issue have been retained for the sake of their historical interest. Works sung in Bohemian are indicated by "Boh." in parentheses following the name of the selection.

Orchestral

Ma Vlast ("My Country") Talich and the Bohemian Philharmonic (Bohemian HMV—AN 386-395)
Vitava ("The Moldau," No. 2 of the above cycle) Bourdon and the Victor Symphony (Victor 21748-9); Mörike and the Berlin S. O. H. (Odeon 5185-6); Kleiber and the Berlin S.O.H. (Polydor 66652-3)
Overtures (see under Operas)

Operas

Prodana Nevesta ("The Bartered Bride")
 Overture—Mörike and the Berlin S.O.H. (Odeon 5118); Prüwer and the Berlin Philharmonic (Brunswick 90034); Germania Orchestra—cond. unspecified (Victor 80701)
 Act I: Duet—Marenka and Jenik "As the mother" (French) Féraldy and Claudel (Columbia 50231-D)
 Polka (Boh.) Chorus and Orchestra of the National Theatre, Prague (Boh. HMV—AN 346)
 Duet—Marenka and Jenik (Boh.) Vera Mansinger and Victor Propper (Boh. HMV—AM 2180)
 Kecál's aria "Everything is ready" (German) Vilik Hes (Boh. HMV—ER 184)
 Act II: Kecál's aria "Everybody praises his own girl" (Boh.) Emil Pollert (Boh. HMV—AN 323)
 Jenik's aria "How possible to believe" (Boh.) Richard Kubla (Boh. HMV—AM 799)
 Act III: Marenka's aria "That dream of love" (Boh.) Vera Mansinger (Boh. HMV—AN 318); Emmy Destinn (Monarch—Austrian Gramophone *073006, also German Odeon *UX 52467)
 Sextetto (Boh.) Emil Burian—Emil Pollert—V. Victorin—Kamilla Unger—Olga Valousek—L. Felden (Boh. HMV—AN 258)
 Duet—Marenka and Jenik "How stubborn thou art" (French) Féraldy and Claudel (Columbia 50231-D)
 March of Rural Acrobats, Orchestra of the National Theatre, Prague (Boh. HMV—AM 2243)
 Fantasia: Godwin's Orchestra (Polydor 19588)
 Scene of the Actors and Polka triumphal, The Polydor Orchestra (Polydor 21446)
Dve Vdovy ("Two Widows")
 Sousedska (Ländler) and Polka Orchestra of the National Theatre, Prague (Boh. HMV—AM 2243)
Hubicka ("The Kiss")
 Overture—Orch. of the Nat. Theatre, Prague (Monarch—Austrian Gramophone *070519 and *070520)
 Act II: Cradle Song (Boh.) Ada Norden (Boh. HMV—AN 320); Emmy Destinn (Victor *6087)
 Act III: Lukash's aria "If I knew how to wipe out my fault" (Boh.) M. Jenik (Boh. HMV—AM 2289); Richard Kubla (Bohemian HMV—AN 871)
 Lark song (Boh.) Ada Norden (Boh. HMV—AN 320); J. Novotny (Boh. HMV—AM 418)
 Duet—Lakash and Tomesh (Boh.) M. Jenik and St. Muz (Boh. HMV—AM 2290, two parts)
Libusha ("Libussa")
 Overture: Mörike and the Berlin S. O. H. (Parlophone P 9321)
 Act I: Libusha's aria (Boh.) Vera Mansinger (Boh. HMV—AM 2293)
 Act II: Premysl's aria "Oh you linden trees" (Boh.) Stanislav Muz (Boh. HMV—AM 2288)
Tajemství ("The Secret")
 Act I: "When I hear thy horn" (Boh.) Ada Norden (Boh. HMV—AM 2171) "The true love" (Boh.) Marta Krasa (Boh. HMV—AM 2291)
 Act III: "How the water from high slopes" (Boh.) Ada Norden (Boh. HMV—AM 2171)

Dalibor

Act I: Dalibor's aria "When my Zdenek" (Boh.) Richard Kubla (Boh. HMV—AM 797)
 Dalibor's aria "Didst thou hear it?" (Boh.) Kubla (Boh. HMV—AM 797)
 Act II: Violin Solo, Dolfi Dauber (Boh. HMV—AM 359)
 Jailer's aria "How hard is the jailor's life" (Boh.) (Boh. HMV—AM 2176)
 Milada's air (Boh.) Emmy Destinn (Monarch *73309)
Certova Stena ("The Devil's Wall")
 Act I: Vok's aria "She is the only one" (Boh.) Stanislav Muz (Boh. HMV—AM 2288)
 "Happy I know" (Boh.) Vera Mansinger (Boh. HMV—AM 2293)
Branibori v Cechach ("The Brandenburgers in Bohemia")
 (As yet there are no recorded excerpts from this opera, Smetana's first.)

Songs and Choruses

Vecerni pisne ("Evening Songs")
Nekamenute Proroky ("Don't stone the prophets") (Boh.) Richard Kubla (Boh. HMV—AM 840)
Veno ("Dedication") Prague Teachers' Chorus (Victor 79181); Chicago Bohemian Workingmen's Chorus (Columbia *50011-F)
Odkaz (misnomer for the above)

Chamber Music

Quartet in E minor ("From my life")
 Flonzaley Quartet (Victor Masterpiece Series M-63) Bohemian Quartet (Polydor 95076-9)
Trio in G minor, Op. 15
 Malkin Trio (Columbia Masterworks Set 107)

Piano

Polka in F (No. 3 in the set of polkas)
 Wilhelm Bachaus (Victor 7121)
Bohemian Dance (see Polka in F)
Polka in B flat (No. 4 in the set of polkas)
 Una Bourne (HMV—B 2498)
Slepicka (No. 2 of the Bohemian Dances—Polka and Valse)
 Jan Herman (Boh. HMV—AM 2245); Lucia Caffaret (Polydor B 27231)
Wedding Scenes (Bridal Procession; Bridegroom and Bride)
 Eduard Erdmann (Polydor 90023)

Violin and Piano

Z domoviny ("From My Home")
 Fritz Kreisler (Victor *6188)
Bohemian Fantasia (misnomer for the above)

NOTES: The starred records are acoustically recorded; all the others are electric. In the Bohemian H. M. V. series the numbers prefaced by AN are twelve-inch discs; those prefaced by AM or ER are ten-inch. In addition to the few acoustic operatic exceptions by Destinn listed above, there is a considerable series of acoustic recordings by Otakar Marak, Emil Pollert, Hermann Jadowker, and others, contained in the list published in the February, 1927 issue of THE PHONOGRAPH MONTHLY REVIEW.

Smetanova "Vlast" v Rekordech

The July 6th issue of the Chicago *Nedelni Svornost*, a Sunday newspaper published entirely in Bohemian, contains several paragraphs on Dr. Vojan's article describing the first recording of Smetana's "Ma Vlast" cycle, appearing in the July issue of The Phonograph Monthly Review. Unfortunately a translation is not available, but we can at least gather that the tone of the note is one of friendly interest. It is a pleasure to have had the opportunity of aiding Dr. Vojan in calling this splendid set of records to not only American music lovers, but the many Czechoslovakians in America—to whom the music of their great compatriot is naturally of the keenest significance.

European Releases

SOME signs of midseason slackening are to be seen in the British lists for July, and after subtracting the re-pressings of American works (Toscanini's records of the Mozart "Haffner" symphony, Stokowski's records of Brahms' third, etc.), there are not many major works as in previous months. There is one complete opera from H.M.V., Sabajno's *Tosca* set (with Melis, Pauli, Granforte, and Azzimonti), issued a month or two ago by the Italian H.M.V. Besides *Tosca*, and the *Rigoletto*, *Bohème*, and *Aida* albums re-pressed by Victor, the Sabajno series now includes *Pagliacci* (with Sarceni, Granforte, Valente, Basil and Palai), *Cavalleria Rusticana* (Sanzio, Pantaleoni, Breviario, Baisini, De Franco), and *Madame Butterfly* (Sheridan, Mannarini, Cecil, Winberg, Palai, Masini.)

British Orchestral

The Columbia Company completes its set of Glazounow's "Seasons" ballet with the bacchanalian Autumn movement, eked out by the Dance of the Flowers from Delibes' "Corsair" ballet, played by the Lucerne Kursaal orchestra—a new recording ensemble. (Glazounow conducts his own work with an un-named orchestra.) For the same company Elie Cohen (conductor of the Columbia *Carmen* album) conducts the Orchestre Symphonique de Paris in the ballet music from Gluck's *Orpheus*. For H. M. V., Dr. Blech conducts the B. S. O. H. orchestra in the overture and wedding march from Mendelssohn's *Midsummer Night's Dream* music; Heger conducts the Vienna Philharmonic in the Love Scene from Richard Strauss' opera, *Feuersnot*; for Parlophone, Knappertsbusch conducts a new version of Mozart's E flat symphony, Bodanzky conducts the overture to Adams' *If I Were King*, Dr Weissmann conducts the ballet music from Faust and Popy's *Suite Orientale*—the latter with brilliant assistance from Karol Szepter, pianist. Decca brings out Tomassini's charming potpourri of Scarlatti tunes, arranged from the ballet—*The Good Humored Ladies*, and Howells' Puck's Minuet (conducted by Clifford); also German's Welsh Rhapsody, Henry VIII Dances, and Pavane from *Romeo and Juliet*; and Eric Coates' *Three Bears* suite. From Polydor comes the Wolff Dukas and Liadov numbers issued in this country by Brunswick last month, and the overture to Berlioz's *Beatrice and Benedict*, conducted by Kopsch,—the first recording of a seldom heard but highly praised work.

Bartok-Szigeti

Hungarian music scores one of its finest recording successes with Bela Bartok and Josef Szigeti combining forces in a disc of the former's piquant and sensitive arrangements of Hungarian folk tunes for violin and piano. This is Bartok's first appearance as a recording artist; no one who has heard him in concert or who is familiar with his music can afford to miss this disc or fail to look for more. Incidentally, this is only the third work of his to be put on records: the others are the second string quartet from Polydor, and the Roumanian dances played by Lorand's orchestra for Parlophone. There are many who rank Bartok as of equal if not greater significance in modern music than Strawinski. It is high time that the phonograph should pay him appreciative attention.

Other Instrumentals

Leopold Godowsky records Schumann's *Carnival* in full for British Columbia. . . Spiwakowsky plays familiar violin display pieces—Bazzini's *Ronde des Lutins* and Kreisler's *Caprice Viennois* (Parlophone) . . . Leon Zighera (a member of the same family that has contributed a talented harpist and 'cellist to the Boston Symphony) plays Bloch's *Nigun* (Decca) . . . Hambourg plays Liszt's twelfth Hungarian Rhapsody and waltzes by Chopin and Debussy (H.M.V.) . . . the Sharpe sextet plays d'Ambrosio's *Chanson Napolitaine* and Ronald's *O Lovely Night* (H. M. V.) . . .

Vocals

Parlophone leads with several uncommonly interesting discs: Barbara Kemp (about whom there is a note in this month's *Correspondence Column*) and Tino Pattiera in the final duet

from *Carmen*, Emmy Bettendorf singing Liszt's *Du bist wie eine Blume* and *Es muss ein wunderbares sein* to orchestral accompaniments, George Baklanoff in the Act II aria (*In vain the sad and heavy heart*) from Prince Igor, Richard Tauber sings hits from L  har's *Land of Laughter*—conducted by the composer, and Lotte Lehmann sings Elsa's two solos from *Lohengrin*. From Columbia, Ivar Andr  sen sings Loewe's *Der sel't'ne Beter*. For H. M. V. the Berlin State Opera chorus and orchestra do the Huntsmen's chorus from *Der Freisch  tz* and the Sailors' Chorus from *Der Fleigende Holl  nder*, and Paul Robeson sings *Hail de Crown* and *Cook's Exhortation*. The Royal Choral Society, conducted by Malcolm Sargent, and with Walter Glynn for soloist, sings the music from Coleridge-Taylor's *Hiawatha's Wedding Feast* (four discs). There are special Irish and Welsh supplements from H. M. V. and Decca respectively, among which the discs that stand out are those of Irish folk songs sung and arranged by Herbert Hughes, sung by James McCafferty and accompanied by the arranger.

Accompaniment Records

Correspondents who have manifested interest in the suggestion that special song accompaniment records be made will be interested in a note in the June "Sound Wave" telling about an album of such discs, played by Gerald Moore, and issued by an unspecified British company. The selections include such universal drawing room favorites as Tosti's *Good-bye*, the four *Indian Love Lyrics*, etc.

In France

The more important French releases include a new Monteux disc, on which the adept Frenchmen plays Chabrier's flashing *F  te Polonaise* (H.M.V.). From the same company come other excerpts from Chabrier's *Le Roi Malgr   Lui*, sung by Louis Musy and Yvonne Brothier with the orchestra of the Op  ra-Comique. Piern   conducts a new version of Bizet's *L'Arl  sienne* music (French Odeon) . . . C. S. d'Agren  ff conducts a Path  -Art recording of the Prologue and Revolutionary Scene from *Boris*. . . Ruhlmann conducts his own orchestra in the Egmont overture (Path  -Art) . . . Richard Strauss conducts the B. S. O. H. orchestra in the Barber of Bagdad overture (Polydor) . . . Odeon issues a four-part recording of Rabaud's *Divertissement sur des chansons russes* . . . Wolff conducts Moussorgsky's *Gopak* and Saint-Sa  ns' *Romance* in F . . . The Association Symphonique de Paris plays Messager's *Isoline* ballet for Parlophone . . . Wolff conducts Ravel's *Menuet Antique* (Polydor) . . . Bruno Walter conducts Mozart's G minor symphony (Columbia) . . . Mme. Long plays Debussy's *La plus que lente* and *Jardins sous la pluie* (Columbia) . . . Marcelle Meyer plays *Alborado del Gracioso* from Ravel's "Miroirs" (Columbia) . . . Yvonne Astruc, accompanied by Nadia Boulanger, plays Lili Boulanger's *Nocturne* and *Introduction and Cort  ge* for violin (Columbia) . . . A complete album of the Barber of Seville, performed by La Scala artists under Molajoli, is released in France. The soloists are Stracciari, Capsir, Borgioli, Bettoni, Baccaloni, Ferrari, etc. (Columbia) . . . Nada and Hooreman play a Loieillet sonata for flute and harpischord (Columbia) . . .

Miscellaneous European

Adolf Busch plays Bach's *Sonata* in D minor for violin alone (including the *Chaconne*) . . . Elisabeth Schumann sings Schumann's *Schneegl  ckchen*, *Der Nussbaum*, *Auftr  ge* and *Er ist's* . . . Casal's deserts slight encore pieces to play a transcription of *Komm' s  sser Tod*: and the slow movement from a Tartini concerto . . . Krauss conducts the Vienna Philharmonic in Goldmark's *Sakuntala* and Im Fr  hling overtures . . . Szentgyorgyi—a Hungarian violinist—plays Paganini's first concerto with the Berlin S. O. H. orchestra under Schmalstich . . . the Budapest String Quartet plays Tchaikowsky's Quartet in F, Op. 22 . . . (all of these are European H. M. V.)

Of particular interest in the announcement of Tchaikowsky's Violin Concerto from H. M. V., played by Mischa Elman with an orchestra conducted by John Barbirolli.

The Phonograph and The Sonal Film

By HARRY ALAN POTAMKIN

Embodying a review of the Parlophone Sound Test records*

ALTHOUGH the phonographic synchronization in the audible film will yield more and more to synchronization on a single medium, the negative strip, for sound and visual image, the phonograph can serve as an experimental base for the sonorous film. We have had a number of noise-records, viz: the Yypres bombardment and the traffic noises outside Parliament in London (H.M.V.), the New Year's service outside St. Paul's in London and the Leicester Square traffic noises (Columbia), and, most eminently, Polydor's Edmund Meisel noise compositions, consisting of Street Noises, The Start and Arrival of a Train, A Train running till the Emergency Brake is pulled, Noises of a Railway State, Machine Noises, A Bombardment, Music of the Heavenly Hosts.

Several years ago a friend and myself were speaking of the possible cataloguing of sounds, and indexing them according to volume, as Mob scene, Index I. If quadruple volume were needed, the same Mob scene could be recorded fourfold in volume. By a system of simple multiplication volumes could be attained with certainty and at the saving of a great expense. There is no need to get distinct sounds for identical images: standardization is not counter-quality. As a matter of fact, such standardization, which is an elementary kind of conventionalization of sound, has already been instituted by the film-companies. That is a first rudimentary step in the establishment of a method in sound-engineering, and sound-aesthetics.

A further step is the analysis of sound itself. The present mode of prolonged speech and theme-song, where the song is not used as a sound-motif but as "plugging" act, must yield to shorter intervals of sound and song, used in the pattern of the visual frames. That is, the motion picture will demand that sound yield to its method of editing or cutting, the composition of the film. Already Alexandroff, co-director with Eisenstein, has made a brief excursion into sound-film-montage or composition in his picture, "A Sentimental Romance", to be released by Paramount. Alexandroff tried to *design his sound*. First, he ran the sound-track backwards; second, he broke a sustained sound into minute steps; third, he even tried the linear inscription of sound: Sound on disc or celluloid is after all nothing but a form of writing. Sound can be created without a sound-source. Alexandroff cut a registration of a note struck upon a piano into bits (on the negative) and got a sequence of sounds. Instead of recording a siren's whistle literally, he cut that into its component frames and got an ascent and descent in steps, instead of upon a regular incline.

It is because of the future of the acoustical art that the Parlophone Sound Test Records are so interesting and important. These were made by Parlophone in conjunction with Dr. E. Meyer and Dr. H. Salinger of the Hertz Institute, "to obtain a simple and easily workable source of alternating current measurement or of sound measurement for electrical and acoustical readings." The recordings consist of three 12-inch double-sided discs:

The first (P 9794) is a gliding tone, which begins with a pure tone of 6000 Hertz, gliding down to 100 Hertz, a Hertz being equal to one vibration a second. The record ascertains the frequency curve of electrical or electro-acoustical apparatus, the constancy of the particular frequencies. The other side

of this disc is a gliding howling tone, whose frequency varies about 10 times per second by plus/minus 50 Hertz, the mean frequency lessening steadily from 6000 to 150 Hertz. "This record is to be preferred for acoustical purposes. When recording the frequency curves of sources of sound (gramophones, loudspeakers) there is the difficulty that stationary waves develop in the recording room, and the result of the test is then largely dependent on whether the sound-testing arrangement is at any time situated in the nodal point or in the anodal point of vibration. This drawback can be avoided by working with howling tones instead of with pure tones, as the system of nodes and anodes is then continually shifted, thus giving a mean value." Discs P9795-I and II, P9796-I and II, are howling tones. Each of these has a frequency band traversed about 10 times a second, while the mean is constant. The small bands (plus/minus 50 Hertz) is for the registering of the acoustics of buildings and rooms—walls, telephone cells—their echo characteristics, etc. For speech it is enough to "have a mean value over a large range of frequencies." The last disc-side (plus/minus 650 and plus/minus 1600) serves this purpose.

This descriptive material, supplied by the Parlophone, explains the physical utility of these records, and the immediate reason for their manufacture. They offer another opportunity, for the study of standard sounds, and as an analytical base both for the composer and the director of the audible film. A close scrutiny, best under magnification, of the threads will say much about the relation of the inscription to the sound. Density of threads, linear pattern . . . these must in time be analyzed. The excuse that speech-inscription and sound-inscription look alike will not hold under closest observation. Another method of coming to a knowledge of the utterance of inscriptions is to scratch first and then listen, to work backwards, to eliminate the source of the sound.

Eisenstein has said that the method of sound-filming is not naturalism but *disproportion*. That includes a number of things: non-synchronization of source with sound, "going against the visual beat," having non-vocal images speak (rivers, etc.), and the breaking up of durations or the sustaining of a single pitch, monotone, unnatural inflections, and so forth. As the sound film moves toward disproportion, it will require fundamental experimentation in sound-design. The phonograph will supply that. Possibilities are: the sound track run backwards, imprinting one sound upon another, crossing of sounds, cacophony and its analysis, direct inscription, the re-assembling of harmonies. The last is illustrated in this: record an orchestra and then break up the concurrence and the sequences. Has not modern music done this? A fine basis for study in sound-analysis is Carrillo's quarter-, eighth-, sixteenth-tone record (see THE PHONOGRAPH MONTHLY REVIEW, June 1930). It is, when its component parts are utilized singly and as rhythmic recurrences, an excellent sound-source for the film. Instead of, for a broad instance, the duplicate rendition of a keening voice for a film, let us say hypothetically, made of Sygne's "Riders to the Sea," the soprano voice in it offers instructive opportunity in sound-suggestiveness, as opposed to sound-literality.

It is hoped that gramophone companies will extend their work in this special field of "sound test" recording. The general disc-amateur may not find such records attractive, and repetition of them on his phonograph may not please him or his neighbors; but for the student of acoustics and the critic and artist in the cinema they are highly valuable.

*Sound Test Records (howling and gliding tones). Parlophone P9794-6 (3 D12s, Alb.). Obtainable from the Parlophone Company, Ltd., 81 City Road, London, E. C. 1, England. Price, including postage and packing, 2 pounds, 5 shillings.

A CONTEST IN MUSIC CRITICISM

By CATHARINE ARBENZ

OR some time now the invention of the Gramophone has been compared to that of the Printing Press." Thus begins the announcement of a \$25,000 prize contest which the French Columbia Company, (whose general agents are Couesnon and Company, Paris,) printed in their May 1930 supplement. The announcement goes on to say that just as before the invention of the printing press, only a privileged few had access to the treasures of literature, so too before the gramophone was invented, only a limited number of especially fortunate persons could hear, study, and enjoy music. People living in large cities could hear concerts from time to time, and some particularly gifted persons could read the scores for themselves (even this was never entirely satisfactory), but the great mass of the people were denied the pleasures and culture of music. The gramophone has changed all this; it has created vast new audiences. All over the world, even in the remotest outposts, it is now possible for men and women to hear a string quartet, a famous singer, a modern dance piece, or a great symphony. And not only is the number of those who can now listen to music greatly increased, but also each person amongst this number can hear more music and can have a wider variety of selection than would have been his portion before the invention of the gramophone. The French Columbia is keenly interested in this vast new audience and is anxious to learn as much as possible about its likes and dislikes, about its judgements and opinions. Therefore it has begun the *Grand Concours de Critique Phonographique*.

The contest is divided into four sections, four sub-contests so to speak. Sub-contest One lasts through June and July and is concerned with Opera and French Comic Opera. Sub-contest Two occupies August and September and treats of dance music and of exotic songs and of other exotic music. During October and November the contest is about French music-hall songs and French songs in general. The last section of the contest—that of classic and of modern music—will take place during December 1930 and January 1931. Thus all branches of recorded music are covered and there is a contest to appeal to every person who has any interest in music (and in contests) whatsoever. Although a contestant need not participate necessarily in all four of the competitions, if he does so he will then be included in the final rating after the conclusion of the fourth contest and will be eligible for the additional prize of \$1,250.

In each contest \$6,000 worth of prizes will be awarded. The first prize is \$750 in cash, the second prize is an Electrophone Columbia, and all the other prizes (there are one hundred awards in each contest) consist of Columbia gramophones of various models, from big electric ones down to small portables. In addition, as has been mentioned above, the person receiving the best mark in the final rating, that is, he who has the best average for all four of the contests, will receive a cash prize of \$1,250.

The contest is open to all residents of France and her colonies, excepting, of course, members of the French Columbia organization and their families. To participate, it is necessary to buy at least one of the records used in the contest. The contest itself consists simply in the careful audition of certain lists of records and of the arrangement of these records according to the personal preference of the contestant. The lists which in the opinion of the judges show the finest musical perception will win the prizes.

The French Columbia Company has summoned to its aid as judges some of the finest and most distinguished literary men and music critics in France. M. Emile Vuillermoz, eminent music critic and Director of *L'Edition Musicale Vivante*, heads the committee of sixteen which includes among its members such men as André Coeuroy, Raoul Duhamel, Pierre Mac Orlan, Jean André-Messenger, Paul Landormy, and Louis Laloy. It is a pleasure to find such men as these publicly indicating their interest in the gramophone and recorded music.

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Mr. Aleman Returns

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I am happy to return to the pages of our dear PHONOGRAPH MONTHLY REVIEW, after a long and involuntary absence, invited by my distinguished and very good friend, Mister D. J. Loney, from New York City. His letter published in your July edition, refers to me. He calls me and I reply: Here I am, Mr. Loney.

This gentleman is right when he says that the tenor Armand Tokatyan is not a new recording artist. Several years ago he made records for the Aeolian-Vocalion Company, and I remember to have bought for my collection, besides the *Miserere* from *Il Trovatore* to which Mr. Loney refers, "*Tarantella sincera*", a Neapolitan folk song, and "*Cielo e mar, l'etereo velo splende come un santo altar*", from the well-known opera *La Gioconda*. He also made a record of *Cavalleria Rusticana* and the celebrated aria "*Amor ti vieta di non amar*", from *Giordano's* opera, *Fedora*, which, as you all know, was performed at the Metropolitan very recently with Maria Jeritza in the title role.

I call the attention to Mr. Loney about the certain fact that "*Casta Diva*" from *Norma*, does not need the presence of Coe Glade nor of any other contralto, for the said aria belongs to a "concertato", which is always performed by Norma (a soprano) and the male and female choruses. Am I right or not, Mr. Loney? Certainly my dear friend wanted to refer to the duets from the mentioned opera *Norma*, "*Sola, furtive al tempio*"; "*Mira o Norma ai tuoi ginocchi questi cari pargoletti*", "*Ah si, fa core*", "*Cedi, deh, cedi*", etc., etc. These are great duets, and probably the most melodious music of the entire score, particularly the duet "*Mira o Norma*", which has become so popular, that most of the latin people have dreamed on their mother's knees with that beautiful music, which sounds like a lullaby or "berceuse". And *à propos* of *Casta Diva*, let me tell you that I have received from Italy a few weeks ago, a magnificent record of that aria sung by the great soprano Vera Amerighi-Rutili and La Scala Chorus (Fonotipia record). This record is complete in its two faces or sides. Rosa Ponselle's record is not complete at all, although it has the recitative or rather, part of the recitative, which is sung before the aria *Casta Diva*. The same may be said about the duet of Ponselle and Marion Telva. It is not complete at all, for it contains only one third of the duet between *Norma* and *Adalgisa*.

Giacomo Lauri-Volpi, who seems to be the first tenor of the present epoch, has made records for the Odeon and Fonotipia companies. I have an aria from *Barber of Seville* (Odeon), *Questa o quella* from *Rigoletto*; *Frederick's Lament*, from *Cilea's* *L'Arlesiana*, both Odeon; and *A te o cara amor talora*, from *Bellini's* *Puritani*, and *O Paradiso*, from the African, both Fonotipia records. After, I have gotten several of his records made for the Brunswick, among them the *Improviso* from *Andrea Chenier*, *Che gelida manina*, from *La Bohème*, and *Addio alla madre*, from *Cavalleria Rusticana*. I have his new records sung for the Victor Company, and they are the duet from *Aida*, with *Madam Rethberg*; an *Aria* from *Gomes' Lo Schiavo* ("*Quando nascesti tu nascerò i fior che il ciel bacio*") ; *Meco all'altar di Venere*, from *Norma*; *E Lucevan le stèlle*, from *Tosca*; *Legend of Klien zach*, from *Tales of Hoffman*; *Assassini, quel crin venerando rispettate* from *La Gioconda*, with *Metropolitan Opera Chorus*, and *A te o cara amor talora*, from *Bellini's Puritani*. Of course all his new records are magnificent, but the last mentioned record is not at all complete. It is a pity that being invented the electrical process, the record companies used it for records that are not artistic, as that of *Puritani* sung by *Lauri-Volpi*. Remember that the *A te o cara* aria is simply a fragment of a fine concertato of the opera *I*

Puritani. That concertato is sung by the tenor (*Arturo*), the bass (*Sir George*), the baritone (*Richard*), and *Elvira*, the soprano, accompanied all them by the chorus. Was it a very difficult task for the Victor company to have performed the whole concertato with *Lauri-Volpi*, *Nina Morgana*, *Giuseppe de Luca*, *Ezio Pinza* and the *Metropolitan chorus*? Did *Lauri-Volpi* refuse to sing it in complete form in order to have the record all for himself alone? I do not know. But the fact is that presently the whole beautiful and unequalled concertato is not complete at all. The only complete one (and I have it as a great piece) is the one made for the Victor company by *Vessella's* *Italian Band*. I play it frequently and I enjoy it very much indeed. The Columbia company has pressed contemporarily the same piece, sung by the tenor *Cristy Solari*, but there is the tenor alone: no bass, no baritone, no soprano, no chorus. I could mention many uncomplete records. But what is the use? Do you think that the record companies care for any advice in that way? Not at all.

The genial basso *Adamo Didur*, whose repertoire is probably the largest among all the artists of the operatic field, has sung for the *Pathé Company* (saphir point) the buffo aria "*Udite, udite, a rustici, attenti e non fiatate*", from *Elixir of Love*, but the aria is not complete. I have it in my collection since the year 1921, that is nine years ago. It is very well sung and in a comical way. On the other side of the record, there is the aria "*Mio figlio errava qui*" from *Leoni's* opera "*L'Oracolo*", which has been performed at the *Metropolitan* many times with *Didur* as the *Astrologer*. The record is splendid and very dramatic. You all should listen to it. I prefer to hear *Didur* rather than *Pinza* or *Chaliapin* in that role, because *Didur* is more comical, he is funnier and he has a very long experience as a singer.

As you all know the Victor company is bringing to the market some complete operas, *Aida*, *Bohème*, *Rigoletto*, *Pagliacci*, *Carmen* are among them. Is it necessary for the Victor Company to reproduce all these collections, which are pressed in the old Europe? Well, I do not think so. The Victor company has a very fine roster of singers, and the *Metropolitan Chorus* and *Orchestra*. Why import the records from Europe? Please take note that the impression of all those European *H. M. V.* collections are not even at all. Take the collection of the opera *Aida*, and you will notice that some records are very well produced, and can be heard without any difficulty; but some others are almost inaudible, for example the duet "*Qual insolita gioja nel tuo sguardo*", and particularly the trio "*Chimé di guerra fremere*", both of the first act and immediately after the "*Cel-este Aida*".

It would be a good thing for the Victor company to press the complete opera *Elixir of Love*. It is a very popular opera, and it bring to us the remembrance of the great and ever lamented *Caruso*, whose "*Una furtiva lagrima*" cannot be sung better by any tenor. The Victor Company can avail the services of *Nina Morgana*, *Gigli*, *De Luca* and *Adamo Didur*, and the *Elixir of Love* will be something great. In Europe it could not be made better.

Mr. John E. Straub, from Hollywood California, wants to know if the record "*Di quella pira*", from *Il Trovatore*, sung by *Francesco Tamagno*, is better or equal to that of *Enrico Caruso*.—Our distinguished editor begs the readers of the *PHONOGRAPH MONTHLY REVIEW* to answer Mr. Straub's inquiry, and accepting the cordial invitation, I am going immediately to express my very modest and humble opinion about that matter. I think that the *Caruso* record is much better than that of *Tamagno*, for these reasons: First: Because when *Tamagno* made the records he was retired from the operatic scene and was 52 years old, for he was born in 1851, and the record was made in the year 1903, that is two years before his death. *Caruso's* record was made about the year 1906, when he was 33 years old, being born in the year 1873. As you see, *Caruso* was 20 years younger than *Tamagno* and his voice was at its prime. Second: Because *Tamagno's* voice was very good only in the high tones.—His middle and low register were harsh, sometimes of white color, or as the Italian say "*Voce bianca*"; while *Caruso's* voice was always even from the lowest tone to the highest note. Third: Because *Caruso's* record is accompanied by the orchestra and *Tamagno's* is accompanied by a very weak pianoforte. Fourth: Because *Tamagno's* record of *Il Trovatore* (and all that he made) were pressed in his own

house while Caruso's records are all pressed in the Gramophone or the Victor laboratories, which renders the records more perfect technically and artistically.

And here is something very curious: The English and the Italian His Master's Voice catalogs, say that Caruso's record *Di quella pira* was made in the year 1910. I think that there is a mistake, because since the year 1906 the said record has been in my collection. Please look at the Historical Section of those catalogs, and you will be convinced that I am right, unless the great Caruso made the same *Trovatore* selection twice for the Victor Company or for the Gramophone Company.—At my sight I have the Spanish catalog of the Gramophone Company (November, 1907) and on page 73 is listed the record number G-2-52489 *Trovatore Di quella pira* (acc. orch.) Verdi, sung by Enrico Caruso. But even supposing that Caruso had sung the record in 1910, at that time he was young and his voice was as fine as ever until his death.

I must tell you for the satisfaction of Mr. Straub, that even though the Tamagno record is out of print, the Victor Company will remake it for him upon request and under a special white label, as the Company has done for me on several occasions. Besides that, the Tamagno record can be obtained in Europe, either in London or in Italy. That record is announced in the last English and Italian His Master's Voice catalogs under the number DR-102 (on the other side there is the *Improviso* from Andrea Chenier, by the same Tamagno). Mr. Straub may order it from H. Royer Smith Comp., who have a large stock of imported records; or from Cav. Angelo Alati Via Tre Cannelle 16, Rome, Italy; or from Alfred Imhof, Ltd., London, 144 New Oxford Street, England. And let me tell you that there is a Tamagno record number DR-105 *Deserto sulla terra*, from *Il Trovatore*, which contains a little speech of the tenor.

I do not want to finish this long letter without expressing my sincere surprise after having heard the new Zenatello records of the opera *Masked Ball*, by Verdi. His voice sounds fine and his interpretation cannot be surpassed. The Victor company should secure his services and press the whole opera *Otello* in which Zenatello is really a specialist, his interpretation being better than that of the modern *Otellos*, who are Renato Zanelli, Tullio Verona and Nicola Fusati.

Havana, Cuba

RICARDO M. ALEMAN

(Note: Mr. W. A. Olsen of Camden, N. J., also replied to Mr. Straub's inquiry, preferring Caruso's version of "*Di quella pira*" to Tamagno's for much the same reasons as Mr. Aleman advances.)

Ten Best Foreign Records

EDITOR, PHONOGRAPH MONTHLY REVIEW:

[From a letter accompanying a subscription.] As I am entirely unfamiliar with the foreign records, I wish your readers could send in lists of the ten best Piano Recordings, ten best Orchestral Recordings, etc. Lists of this sort would be of great interest and help to beginners.

Pontiac, Michigan.

E. S. KEEN

NOTE: One of our staff reviewers has drawn up the following list of piano discs, preferring to title it "ten unusually interesting foreign piano releases" rather than the "ten best."

1. Chopin's *Fantasia in F minor*, played by Marguerite Long for French Columbia.
2. Franck's *Prelude Choral and Fugue*, played by Alfred Cortot for British H. M. V.
3. Any one of the Beethoven sonatas played by Wilhelm Kempff for Polydor (several of these are not available in American versions).
4. Mozart's sonata in D major, played by Kathleen Long for the National Gramophonic Society.
5. Poulenc's *Mouvements perpetuels*, played by the composer for French Columbia.
6. Debussy's *Minstrels and General Lavine*, played by Louis Kentner for Edison Bell.
7. Debussy's *Jardins sous la Pluie and Reflets dans l'eau*, played by Gieseking for Homocord.
8. Albeniz's *La Tour Vermeille* and Debussy's *Soirée dans Grenade* played by Ricardo Vines for French Columbia.
9. Beethoven's *Les Adieux* sonata, played by Godowsky for English Columbia.
10. Brahms' *Rhapsodies in B minor and G minor*, played by Walter Rehberg for Polydor.

Can some reader suggest a list of ten of the most interesting orchestral recordings of recent European release?

From a New Zealand Reader

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Whilst remitting my next year's subscription, I wish to take the opportunity of joining the ranks of those of your correspondents who have from time to time, raised the plea for a complete set of records of Bach's Brandenburg Concertos. To me the omission, at this stage of development, seems extraordinary. In the old acoustic days, long before the centenary celebrations, we had the Nine Symphonies of Beethoven, to which, considering the orchestras required for adequate rendering in concert, far less justice could have been done than to a similar attempt on the Bach works with their simpler accompaniments of small string orchestras. When I read of the enthusiasm displayed by audiences on "Bach" nights at the Promenade concerts in London, and learn that the six concertos have been performed in one concert in the Queen's Hall, it seems that there is something rotten in England to account for their non-appearance in the "permanent" form. Can America do nothing? Sure, considering the small orchestras required, a plum or dark blue label should satisfy all requirements both financial and popular.

I must join issue with your March correspondence re fibre needles. To my mind the objection to the Burmese variety is the difficulty in resharpening. Personally I use the triangular kind with a Meltrope sound-box and obtain clarity, volume, absence of needle chatter and hardly a failure of the point. In many cases, especially with records rather worn with steel, the tone is steadier than before. (Machine—pre-electric "Outing.")

The article on Spanish music was most welcome, as, in fact, were the others on Russian and French. Wishing you increasing success!

Inglewood, New Zealand

A. M. ALLEN

"Phonograms"

EDITOR, PHONOGRAPH MONTHLY REVIEW:

"Amateur Phonophilologist" in your July issue seems to have misunderstood the meaning of "Phonogram". He refers to a European "Phonogrammarchiv" as a library of actual recordings made by folk singers, etc. As I understood the term, it does not signify actual phonographic recordings, but rather photophonographic recordings picturing the actual sound waves. This process is described in detail in a remarkable book, written by members of the psychology department of the Iowa State University, called "Phonophotography."

Incidentally, I am surprised that your excellent journal does not do more in the way of reviewing current books on music and composers, especially as your readers seem anxious to obtain helpful commentaries etc., on the music which they have come to know on records.

Washington, D. C.

P. M. M.

NOTE: A number of readers have suggested the desirability of a regular musical book review section in the magazine, and plans for this have already been prepared. The book P. M. M. mentions is to be dealt with in detail as it exposes fascinating new methods of preserving folk material, and also of analysing in the greatest detail the singing and playing of recording artists.

Barbara Kemp

EDITOR, PHONOGRAPH MONTHLY REVIEW:

(For "T. L." of Pontiac, Michigan)

It may interest you to know that Barbara Kemp is the wife of Max von Schillings, the noted conductor and composer. She is one of Germany's most famous sopranos and is at present singing at the Staats-Oper. The roles which have been definitely hers for many years include *Carmen*, *Salome* (said to be a triumphant impersonation), *Senta* and *Mona Liza*, the last named one of her husband's operas.

It was in this last named work that she made her début at the Metropolitan Opera House. Michael Bohnen also made his first appearance at the same time. She sang there for two seasons, an extensive repertoire of German roles including *Isolde*, but left there hurriedly after a disagreement with the régisseur générale. She makes records for the Parlophone Company, as does her husband. Many orchestral works under his direction are issued in this country under the Odeon label. He will make his first appearance in this country next year when he conducts for the German Opera Company on tour.

R. B.

Private Recording

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Recently I have noticed many requests for home recording outfits in the P.M.R. letter column. I have no information to offer for such, but feel that I have made a discovery that may help out.

Last week I was in New York City and discovered that the Wurlitzer Individual Recording Studio is making personal phonograph records for the public. They have a private recording studio on the first floor and the system is electrical, utilizing the customary microphone. I understand there are other studios in the city but I cannot say where they are located. I personally witnessed the recording of three different singers and the results were very satisfactory. The prices are very reasonable. The agent gave me a list of prices, sizes and length of playing time of each type record, so I will pass it on to the readers who may wish to try it out:

Size	Price, one side	Price, both sides	Playing time
6 in.	.50	1.00	1¾ min. a side
7 in.	.75	1.25	2½ min. a side
8 in.	1.00	1.75	3¼ min. a side
9 in.	1.25	2.25	3¾ min. a side
10 in.	1.50	2.75	4½ min. a side

A standard song fits on a single 6 in. side very nicely. The records seem to be longer playing than the average. The records are made of aluminum and are claimed to be permanent and unbreakable. On further examination of their literature I notice that the operating corporation of the system is the Speak-O-Phone Corporation of America. I would heartily suggest anyone interested in this to drop in Wurlitzer's and hear a sample of the recording.

WILLIAM H. SELTSAM
Bridgeport, Conn.

The Search For Out-of-Print Disks

EDITOR, PHONOGRAPH MONTHLY REVIEW:

In England there is a "Gramophone Mart" that deals in used records and from whom rare records can occasionally be had. There is, I feel, a real need for such an exchange here in America. There are a great many who have neither the time nor the patience to haunt the second-hand stores in hopes of running to earth some desired, ancient disc, no longer available through the maker. It is a dirty, time consuming job and too often a fruitless one. And yet it is fascinating.

One very fertile field that is often unknown to the amateur collector are the dispensaries of charitable organizations such as the Salvation Army. These societies receive "endowments" of any merchandise that can be used or sold, and of course, a great many records come in through these donations. The records are placed, together with other saleable merchandise in the dispensaries and warehouses and are open to the public. Here, one often finds the long desired and elusive "missing link", and at the expense of from five to fifteen cents each can take the entire stock unto himself.

Perhaps the richest mine of this sort that I have discovered is the main warehouse of the charitable institution of St. Vincent de Paul, near the intersection of Oxford Street and Flushing Avenue, Brooklyn. Here, literally thousands of records are stacked, including all the labels I had heard of and a great many others beside. A morning was spent in searching through a number of record albums containing principally red seal Victor operatic and other vocal records, many of which were no doubt valuable to a collector of this type of music. The records were in excellent condition and I selected twelve red-seal 12 in. Victors which cost me five cents each. I purchased a number of Flonzaley Quartet discs at the same price at another visit. These albums represented, no doubt, the collections of record enthusiasts dead or reformed. Here I saw a great many very old records, some of which were of small size;—five to seven inches in diameter, perhaps. I picked out a few of the older ones that I thought might be of interest to your very interesting contributor, Mr. Walsh, and forwarded on to him. He advised me several of these were valuable. I also noticed a great abundance of fourteen inch Pathe records; apparently complete operas, in very good condition. In short, everything of interest to those who seek out the old and unusual is found at this collector's heaven. Those who live in the vicinity of New York should by all means pay a visit to this Mecca.

Unless one lives close to a large city the search for such records is of course restricted to perhaps a few used furniture stores and one or two Salvation Army depots. While certain aspects of searching for records in this way are fascinating and often profitable, the sections of large cities where one is most likely to find them are often very depressing.

To those who have no scruples about buying records from the record-brokers,—usually bankrupt stocks of legitimate dealers, the larger cities offer many opportunities to the collector. In such a shop on 125th Street, New York City, is to be found as near a complete Victor Red Seal catalogue of the older acoustic records, as can be found. These discs are new and unplayed and sell at three for two dollars, in the 12 inch size. A good many of the records that are retired from the active catalogue can be picked up at dealers in these stocks.

Another such dealer is to be found on the north side of West 42nd Street, near Eighth Avenue, New York City. Here one will find a great many of the old Columbia Celebrity series that are so difficult to locate. All are new and unplayed. Brunswick and Victor are also to be had, but the prices are slightly higher than at the first mentioned dealers. Their stock is more extensive, however.

Few records are to be found in such establishments, that are carried in stock by the more legitimate dealers, most of them being obsolete and out of date acoustic discs that would cost a considerable sum if re-pressed by the makers. No doubt there are a great many such dealers in the city of New York, but I have found these two to be very considerate and helpful in the locating of hard-to-get discs.

I have had considerable experience in this searching for records and while I find an occasional old one that is a very valuable acquisition to my collection, I can not say that I get more pleasure from these old ones than I do from the new records. I like certain of the old time records very much, but I also enjoy what I consider the best of the new ones and I probably buy twelve of the new ones to each old one I acquire. I find no trouble in reconciling my interests in the very old with the very new and am much amused by the violent protest of certain of the readers over the space allowed the discussion of the older discs. Perhaps if these gentlemen were tremendously interested in some particular artist that made records in the early day of the Phonograph and is still recording, they would find the same interest in collecting a complete set of his recordings, if for no other purpose than to observe the changes that come with advanced maturity. But to those without such specialized interests I recommend only the newer records, especially if they have a tendency towards orchestral music, which has gained most, I believe, through the new recording process.

Oklahoma City, Okla.

WALLACE E. DANCY

Macbeth

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I was delighted to see a contributor to the July issue, Mr. George Hilton, speak up for a recording of Richard Strauss' *Macbeth*, which as a reviewer in the same issue rightly says, is a work never given due justice. While it is usually considered the first in the series of Strauss tone-poems, it was not given its final revision until after the completion of *Don Juan*, and indeed it is in no way inferior to that deservedly admired work. Although I am a constant concert goer I have never had the opportunity of hearing *Macbeth* in the concert hall, but through a study of the score and the old, rather weak, Parlophone acoustic recording conducted by Dr. Morike, I have been able to get a fair conception of the work, and have come to entertain a very keen admiration and liking for it.

Another of Strauss' neglected masterpieces is *Zarathustra*, and while this is played somewhat oftener than *Macbeth* it, too, is comparatively unknown. Now that Strauss has given us his own *Don Juan* and *Till Eulenspiegel* in such becoming recorded dress, surely he will take advantage of present day recording powers to revive *Macbeth*, *Zarathustra*, and the *Domestic Symphony* from the obscurity that now enshrouds them. And, by the way, when are we to get a re-recording of the *Alpine Symphony* that Oskar Fried conducted so well for Polydor in the acoustic days? My choice for this (or the others, for that matter) is Dr. Koussevitzky of the Boston Symphony whose reading of the *Alpine Symphony* was memorable, to say the least.

The Bronx, N. Y.

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SONATA IN A MAJOR. *César Franck*. Recorded by Alfred Cortot and Jacques Thibaud. M-81 (Victor Records 8175-8178). Straight Arrangement. AM-81 (Victor Records 8179-8182). Automatic Arrangement. List Price \$10.00.

PIANO CONCERTO IN B FLAT MAJOR. Op. 83. *Johannes Brahms*. Recorded by Arthur Rubinstein and The London Symphony Orchestra conducted by Albert Coates. M-80 (Victor Records 7237-7241), Straight Ar-

range. AM-80 (Victor Records 7242-7246), Automatic Arrangement. List Price \$10.00.

IBERIA. *Claude Debussy*. Orchestral Suite, recorded by Piero Coppola and Symphony Orchestra, M-77 (Victor Records 9686-9688) Straight Arrangement. AM-77 (Victor Records 9689-9691). List Price \$5.00.

LE SACRE DU PRINTEMPS. *Strauss*. Recorded by Leopold Stokowski and the Philadelphia Orchestra. M-74 (Victor Records 7227-7230) Straight Arrangement. AM-74 (Victor Records 7231-7234) Automatic Arrangement. List Price \$8.00.

DIE FLEDERMAUS. *Strauss-Godowsky*. Recorded by Benno Moiseiwitch. (Victor Record 7257). List Price \$2.00.

SONATA IN A MAJOR by *César Franck*, played by Cortot and Thibaud

THE peculiar "flavor" of the music of César Franck has won many devotees to this composer's work within recent years. But whether you're a Franck "fan" or not, let us urge you to hear this new Victor release, Album M-81. It's the *Sonata in A Major* for Piano and Violin, recorded by that most notable duo of musical virtuosi, Cortot and Thibaud.

Both artists and composer are French; and the composition is performed with a gem-like Gallic perfection. Whether you buy the records or not, it is certain that you will rate them one of the most satisfying achievements in its *genre* ever accomplished.

The two instruments are of equal importance in this sort of composition; it would be rather gratuitous to comment on the ability of this violinist and this pianist.

Every movement is beautifully simple and luminous . . . and wonderfully soothing in its absolute clarity and lucidity. Certain passages will suggest the symphony to you, without really being actually similar. You will be especially interested in the slow, meditative Third Movement as contrasted with the more animated Fourth; but there's not a hectic movement on all the eight sides.

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CAMBRIDGE, MASSACHUSETTS

Turandot

EDITOR, PHONOGRAPH MONTHLY REVIEW:

A current news item in "The Etude", speaking of Puccini's *Turandot* being given seventeen times during the last season of the Odessa Opera in Russia, leads me to comment on the strange remissness of the American phonograph companies to release any recorded excerpts from the Italian composer's masterpiece. There are a number of very good vocal and instrumental excerpts available on imported discs, but surely the *Turandot* music should be made better known in this country.

J. P. ANDREWS
Chicago, Ill.

Holst, Vaughan Williams, Bax

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I hope that the current interest in the younger generation of British composers, as exemplified in recent letters to your columns about the current recorded performances of works by Lambert, Walton, Lord Berners, et al, does not indicate a decreased interest in the older school of Holst, Vaughan Williams Bax, and the others, from whom we have had so many splendid things in the past.

The great Bax symphony in E flat, which our Cleveland Orchestra plays so well, is yet to be recorded, as is the newer work in C major and E minor, introduced by the Boston Orchestra. Vaughn Williams' "London" Symphony has not been re-recorded, and his great "Pastoral" Symphony, one of the landmarks in English music, has never been given the slightest phonographic attention. Holst's works were fostered for a time by the Columbia Company in England, but their admirable work seems to have slackened of late. The *Hymn to Jesus* certainly should be made available on discs, and perhaps we may have a recording of the new Concerto for Two Violins and Orchestra, which recently won a gold medal from the Philharmonic Society of London. The soloists were Mmes. Adilas Fachiri and Yelly D'Aranyi, both recording artists of skill and experience.

With so many fine works coming out in recorded form every month, it may seem presumptuous to suggest anything else to the recording companies. Yet it would be a pity if some of the most important of our contemporary composers, with long series of fine works to their credit—works which already have won both popular and critical approval—should be neglected in favor of younger and less well musically qualified men, whose compositions oftener attract attention by their sensational qualities than by pure musical worth.

Cleveland, Ohio

S. O. P.

A Dubious View

EDITOR PHONOGRAPH MONTHLY REVIEW:

"Musique mécanique" indeed! The development of such instruments as the Theremin, Rhumharmonium, etc., etc., has attracted great bursts of rejoicing from musicians and public. Radiod and phonograph are combining forces to dominate the musical horizon. Occasionally the voice of the quaintly termed "reproducing piano" is still to be heard. I, and my fellow musical Missourians (I presume I am not entirely alone in my views) watch somewhat dubiously. I listen to broadcasts. I buy a few records. I am interested in hearing what the Theremin and such-like new inventions can do. But I wonder. The homely old piano, the familiar violin, the sweet voices of flute and clarinet, are these to be stilled entirely? Are people going to be so busy listening to music that they forget to make it themselves? Is the mechanistic juggernaut to trample the tender Muse underfoot (as in the Musician's Union advertisements)? No one can turn his back on the present with its wonderful developments, but a few of us are still old-fashioned enough to believe that nothing can beat home-made music and the old time instruments for which Mozart, Beethoven, Chopin, and the rest composed.

Indianapolis, Indiana

D. L.

Sibelius' Symphonies and Tone Poems

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Like every other lover of the genuine in modern music, I greet the announcement of forthcoming recorded versions of Sibelius' symphonies with the most heartfelt joy. I am particularly pleased that the work is begun logically with the first and second symphonies, much simpler and more readily apprehended than the later works, which, for me at least, require

very close application and study. Sibelius' writing approaches simplicity so closely as to seem almost bare and uncouth at times, but familiarity and study soon reveal the subtleties of feeling beneath the apparently rough and uninviting surface.

The average record buyer may find the later works somewhat abstruse. May I suggest that the first symphony and several of the tone poems should be used as introductory material. I know that the tone poems are sometimes sniffed at by the more intellectual among Sibelius' admirers and of course they cannot be compared in depth with the symphonies. Nevertheless, they are delightful works of their kind, and the accompanying "program" or "story" will prove attractive bait for those previously unfamiliar with Sibelius. *Finlandia* has never suffered from lack of popular favor (yet there is no truly adequate recorded performance). *The Swan of Tuonela* is a charming little piece and one that is very conspicuously absent from recording lists. While the extensive work of recording the seven symphonies is going on, it would be well for some company to bring out well-made recordings of these smaller, and preparatory pieces.

R. B.

Roland Hayes

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Why, oh why has no record company persuaded Roland Hayes to make records, not necessarily of spirituals alone, but many of the lieder and arias that he sings so beautifully. His immense concert popularity should ensure the records' success—at least enough to warrant their manufacture.

Are his old Vocalion records, or the special disks he once made, still available? Perhaps some reader of the magazine can tell me.

Providence, R. I.

B. D.

Variety

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Veteran record reviewers are up against some pretty stiff competition from one Bob Landry, the new disc expert of *Variety*, the famous magazine of stage, screen, and vaudeville activities. Unfortunately lack of space (and probably copyright restrictions) prevent us from reprinting extensive passages from Mr. Landry's column. A few brief clippings surely are permissible, however:

"Europe remains preponderantly disposed toward the classical, where only a small percentage of the American public cares a whoop for opera, symphony, chamber music or intricate technique, as such. . . . Reviewing Ivar André's Columbia record of Pagner's Adress from *Die Meistersinger* and Hagen's Watch from *Die Götterdämmerung*, Mr. Landry comments: 'Ivan Andressen is an intestinal basso with all the masculine power of the low vibrations. He handles with much power Wagner's "Goetterdaemmerung" and "Der Meistersinger." René Benedetti's record of Szymanowski's *La Fontaine d'Arethuse* and Hoszkowski's *Guitarre* may appeal to "admirers of the mechanics of music but it's meager diversion for the pleasure-seeker." Finally, Mr. Landry decides that large orchestras are impossible to record well. Our technical friends will be interested to know his reasons: "Mere wax cannot do justice to 100-piece orchestras. Overtones kill the smoothness and clarity of reproduction, and no skill in recording has thus far been able to get around the essential weakness of the phonographic medium."

That settles it. We shall have to throw away our Stokowski, Mengelberg, Harty, Strauss, Coates, and Wolff records, until the recording engineers can devise some method of eliminating overtones. Meanwhile, Herr André's herculean feats in handling (with much power) Wagner's *Götterdämmerung* and *Meistersinger* cannot fail to hold our awed and admiring attention.

New York City

"VARIETY"

Capet on Violin Technique

Phonographically inclined violinists, familiar with the imported recordings of the Capet String Quartet of Paris, will be interested in a detailed analysis of the late leader's work on "Bowing Technique" in the June issue of the "Etude." Capet was a professor at the conservatoire and just before his death made a series of recordings for the French Columbia company that included quartets by Beethoven, Haydn, Schumann, Debussy, Ravel, etc.

Phonographic Echoes

Le Disque Incassable Français

From the firm of N. A. P. E. L. in Paris comes an example of an unbreakable French "Discolor", a very pretty transparent blue five-inch disc apparently made out of some substance resembling celluloid. The record, which can be conveniently mailed in an ordinary letter envelope, is to be played with a needle which has previously been used for a few moments on an ordinary record and which has not been taken from or moved in the diaphragm. The quality of reproduction is similar to that of most unbreakable varieties, which is to say about passable at best. The actual appearance of the disc, however, when held up to the light, is extremely attractive.

An unbreakable disc of similar nature is much in vogue in Berlin, particularly for private recording. Foreign visitors to the German capitol take great pleasure in stepping into a private recording studio and making a speech of greeting—usually of a facetious nature—to their friends. The records can be sent by ordinary mail and are a considerable improvement on the erstwhile popular picture postal card.

The Paris Fair

The June number of our French contemporary, *Machines Parlantes et Radio*, contains extended descriptions with profuse illustrations of various exhibits at the 8th Salon de la Musique et du Phonographe held at the Paris International Fair with marked success. One of the photographs shows the exhibit devoted to the musical press, in which it is gratifying to note copies of THE PHONOGRAPH MONTHLY REVIEW occupying a prominent position. This musical and phonographic Salon is under the direction of L'Office Général de la Musique, the energetic publishers of the monthly *Machines Parlantes et Radio*, and the elaborate encyclopedia of the international music trade—*Musique Adresses Universel*.

Record Reviews and the Trade

A recent bulletin from the Columbia Company's publicity department calls the attention of Columbia dealers to the rapidly increasing number of record reviews appearing in American periodicals. In the past the dealers have seemingly evidenced little interest in helping to further these review columns; lately there are signs that the trade is awakening to the significance these reviews have to their record sales. Besides THE PHONOGRAPH MONTHLY REVIEW and *Disques*, the Columbia bulletin mentions the record review departments in such leading maga-

zines as the *American Mercury*, the *New Yorker*, *Time*, *Musical America*, *Etude*, *Musical Digest*, and *Top Notes*—the last named a new musical weekly. Prominent newspapers carrying record review columns include the *New York Times*, *New York Herald-Tribune*, and three San Francisco papers—the *Call-Bulletin*, *News*, and *Chronicle*. The press of Cleveland, Cincinnati, Kansas City, and Dallas has for some time been cordial to this type of review. Are there not newspapers in a number of other cities that occasionally publish record reviews?

The Burmese Colour Needle

From time to time communications or a more or less controversial nature on the much belabored subject of "needles" have appeared in our columns. Among the brands less familiar to the average American record buyer has been the Burmese Colour Needle, a semi-permanent needle of new invention that is claimed by its admirers to possess remarkable tone qualities combined with negligible record wear, in short, the long sought ideal that combines the best qualities of fiber needles with those of steel. We have recently heard from the Burmese Colour Needle Company (of Grahamstown, South Africa) and learn that their new and improved models, based on some two years' critical usage in England, are soon to be introduced on the American market. Samples of the new Burmese Colour and Electrocolour needles and sharpeners are now on their way to us and we hope to report on them in the next issue. Further details of the South African company's American activities will appear later.

Phonograph and Radio

Not only impartial observers have come to recognize the close bond between phonograph and radio. That the two are now inseparably associated is testified to by the now almost unanimous tendency of both phonograph and radio companies to manufacture combination instruments, and the gradual disappearance of the non-combination instrument in all except the low-priced models. In addition, there are a number of pick-ups now on the market by which an old-style phonograph and a radio may be harmoniously mated to produce a modern electrical phonograph-radio combination. The owner of a radio alone may tap the vast resources of recorded music by the simple and inexpensive procedure of purchasing a compact little instrument equipped with turntable, electric motor, and pick-up, to be plugged in on his radio set for amplification.

Analytical Notes and Reviews

MOUSSORGSKY: *A Night on Bald Mountain* (3 parts), played by the PARIS CONSERVATORY ORCHESTRA, conducted by PHILIPPE GAUBERT; and BIZET: *L'Arlesienne suite—Adagietto* (1 part), played by the CONCERTGEBOUW ORCHESTRA OF AMSTERDAM, conducted by Willem Mengelberg. COLUMBIA 67793—4—D (2-D12s, \$2.00 each).

Columbia is to be thanked for making Moussorgsky's work available on discs—the first electrical recording to be issued in this country, and one that has been eagerly anticipated. Gaubert, an admirable musician, plays it with greater liveliness than one would expect. Some of the horror and stark force of the music is lost, but I think Gaubert's psychology a sound one. After the experiments in musical terrorism of Stravinski and other moderns, the diabolical revels of Berlioz's, Moussorgsky's, Liszt's, and Saint-Saens' witches and imps inevitably sound a little comic if they are taken too seriously. Gaubert's treatment of the Moussorgsky work as an orchestral scherzo, taken with a fine animating drive, is well considered and effective. More typical of the conductor, however, are the quiet concluding measures, done with the tenderness and restraint that are so characteristic and likeable in Gaubert's work. The recording retains the individual tone-coloring of the Paris orchestra and while sonorous, is not particularly plangent.

The composition has curious history, well worth tracing in detail in the various studies of Moussorgsky and his contemporaries. On various occasions it was intended to form a part of the operas, *Salammbô*, *Mlada*, and *The Fair at Sorotchinsk*. Originally it was entitled "St. John's Eve" and was scored for piano and orchestra—an early work written under the influence of Liszt's *Todtentanz* and the finale of Berlioz's *Symphonie Fantastique*. The serious-minded Rimsky was much disturbed by Moussorgsky's final abandonment of the piece and determined to write symphonic poem with the material furnished by Moussorgsky, retaining all that was best and most unified in the composer's work, and avoiding as far as possible, the addition of any conceptions of his own. "The proper thing to do was to create a form in which Moussorgsky's ideas would be framed to the best advantage." Poor Rimsky! No one can doubt the sincerity of his motives, but already—in the case of Boris Godounow—his intentions have been condemned as destroying the most original and distinctive features of Moussorgsky's writing. Possibly the original score (or scores) of the *Night on Bald Mountain* will soon be unearthed and the musical world will have an opportunity to discover just how much of the work as it is generally known (and recorded here) is Rimsky's and how much Moussorgsky's.

The following program is printed in the score: "Subterranean

sounds of unearthly voices. Appearance of the Spirit of Darkness, followed by that of the god Chernobog. Glorification of Chernobog, and celebration of the Black Mass, Witches' Sabbath. At the height of the orgies, the bell of the little village church is heard from afar. The Spirits of Darkness are dispersed. Daybreak." According to Calvocoressi, A Night on Bald Mountain differs from the Witches' Sabbath in Berlioz's Fantastic Symphony in that its picturesqueness arises from "the quality of the themes and the tonal and rhythmic atmosphere—as with all Russian symphonic poems—and not from mere picturesqueness of arrangement, as in Berlioz."

On the odd record side is placed the Adagietto from Bizet's music to L'Arlésienne, a continuation and development of the quiet, compassionate mood in which the Moussorgsky piece ends. Those who know Mengelberg only for the tonal pomps and vigors of his Tchaikowsky symphonies and Strauss Held-enleben recordings, will find a very different and yet no less admirable Mengelberg here. The utmost in musical simplicity, yet invested in a genial glow and brooding placidity that marks even more surely than sharpened rhythmic intensities and inflated sonorities—the consummate musician. The crowning attraction of two discs to be starred.

R. D. D.

Tchaikowsky

TCHAIKOWSKY: *Concerto in B flat*, Op. 23, for piano and orchestra, played by CUTNER SOLOMON and the HALL ORCHESTRA, conducted by SIR HAMILTON HARTY. COLUMBIA Masterworks Set 141 (4 D12s, Alb., \$8.00).

This is another fine recording of this great concerto and a valuable acquisition to any record library. The work was a turning point in the composer's career and the beauty of the music is splendidly brought out by the present performance.

Of the melody at the outset of the work (supposed to have been taken down from the singing of a blind beggar), W. S. Smith once said, "Had Beethoven written this melody, he would still be writing music," meaning that the temptation to use such an inspiration again and again was a difficult one to withstand. The listener's ear waits in vain for a restatement of it after the first part of the concerto. The ending of the first movement when heard in concert performance seems weak for this very reason, and even though the climax at the end is vivid enough, it still lacks the rhapsodic virility of the opening theme.

Did the composer feel that Madame von Meck would prefer a more sentimental ending, or did he think it too obvious himself?

We are inclined to agree with our esteemed contemporary, *The British Musician*, when the editor says that Solomon forgets that here is virtuoso music, *par excellence*, and contents himself with a straightforward exposition of the music *per se*, for the first movement is this kind of music, if such a thing exists, and it is the only part of the recorded version that fails to come off. Where are the golden crashing chords, the glowing orchestral background of a score of performances? True, for this very reason the rest of the concerto seems less of an anti-climax than usual, and it is extremely dangerous to form an impression of an artist in an off-hand manner, because this movement over, the pianist's reading gains constantly in facility and depth of feeling until the last movement when he literally sweeps everything before him.

The repose of the slow movement, from the first statement of that lovely melody through its numerous developments to the hushed close, is something to be marveled at. Both the solo passages and the orchestral background would be difficult to surpass (unless Koussevitzky and the redoubtable Horowitz get together). The second half of the first movement, the Allegro con spirito, has always seemed a trifle over-long, but it holds the interest here.

It is interesting to compare the Mark Hambourg (Victor) rendition, noting especially the virtuoso sweep of the opening and the comparative qualities of the slow movements, with the present performance. The marked difference in the readings is very interesting.

We are indebted to *The British Musician* for the information that the pianist was born in 1903, made his debut as a prodigy in 1911, and that since about 1925 he has grown into "artistic manhood." Attention is also called to his flexibility of rhythm and tone, his clear outlining of phrases, and—in

the finale—an urgency of spirit that includes no breathlessness in its animation.

The accompaniment by the orchestra is in every way worthy of the tradition established by Sir Hamilton Harty, and that is high praise indeed, as the readers of these columns well know.

RICHARDSON BROWN

Chabrier

CHABRIER: *Bourrée Fantasque*, and *Marche Joyeuse*, played by the ORCHESTRA DE L'ASSOCIATION DES CONCERTS LAMOUREUX, Paris, conducted by ALBERT WOLFF. BRUNSWICK 90055 (D12, \$1.50).

The energizing spirit and fiery animation of Wolff's earlier recordings find perhaps their most vivid and complete expression in this glowing music of Chabrier. The recording is likewise energetic, and the disc as a whole one of the most stimulating and highly "alive" in the recorded literature. Even to hear the pieces involves no small amount of strenuousness.

But incisive dynamics and surpassing spiritedness are not the only enlivening qualities of the disc. The music itself steals attention even from the alert and active conductor. Chabrier was one of the great musical forerunners. The infinite variations of tonal nuance and color that constitute the modern orchestral palette were explored to a surprising extent by Chabrier, and he has never been sufficiently honored for his part in the development of contemporary orchestral technique. Espana represents him so exclusively in concert that we are liable to forget that he wrote much else of almost equal coloristic vividness. It is interesting to note that several excerpts—including the Fête Polonaise—from his opera, *Le Roi Malgre Lui*, are given current release in France.

I think the Marche joyeuse was orchestrated by the composer himself, but the bourrée was originally a piano piece and has been scored by several men. The label of the present disc makes no reference to an orchestrator, so I do not know whether the version of Felix Mottl, commonly played in concert, or that by Koechlin is used. Mottl, who orchestrated the Gluck and Gretry suites frequently heard in concert, was a friend of Chabrier, the first to conduct the latter's opera, *Gwendoline*, and transcriber also of the Valses romantiques. I am more inclined to believe that the present performance is from the version of Charles Koechlin, a French composer, that was first produced at a Concert Modern in 1924, since Albert Wolff was the conductor at this performance. Koechlin endeavored "to disengage the essential musical element of the work without emphasizing the comical," and if this is indeed his transcription, he may be said to have succeeded brilliantly. The piece is a dazzling experiment in fleetness and fire, with deft contrasts provided by the quaintly angular second theme and moments of richness that are positively Straussian. One statement of the first theme (near the end) is disconcertingly reminiscent of Madame Butterfly—which of course was not written until over a decade later. The performance is commendably true to the movement indication: "Très animé avec beaucoup d'entrain."

The march is in a similar vein of electrifying animation, and like the bourrée seems to me to fulfill Debussy's intention of depicting the "restless dancing rhythm of the atmosphere interspersed with sudden flashes of light . . . a blending of music and luminous dust . . ." much better than Debussy's own Fêtes.

R. D. D.

Tannhauser—Paris Version

TANNHAUSER—*Overture and Venusberg Music* (Paris version), played by PHILADELPHIA ORCHESTRA conducted by LEOPOLD STOKOWSKI. VICTOR Masterpiece Set M-78 (3 D12s, Alb., \$6.50).

It will be a long time before another such magnificent recording of this great music will come to the ears of record lovers. For sheer virtuosity, brilliance of tone and splendor of performance, this will surely be outstanding in this or any other season. Although the recording mechanism has given the orchestra great resonance and fullness there is at no time a feeling that this will overpower the instrument to the detriment of the general effect.

The earlier Wagnerian style had undergone a surprising change from the time the opera Tannhauser was written in

1845 to the time that Wagner made the excision of the latter part of the overture in order to substitute a ballet as a concession to the taste of the Paris Jockey Club for the first presentation in 1860 in Paris; a change which was futile, as later events proved, for the members of that unruly group resented a ballet at the beginning of the opera just as surely as they would have disliked the lack of it and as a result they created a disgraceful scene and the fiasco of the occasion. It is a far cry from the early passages of the overture to the lush and many hued patterns of the Bacchanale and the music which ushers in the scene between Tannhauser and Venus.

The new set occupies six sides. The first ends with the last strains of the Pilgrim's chorus, while the second ends strangely enough on the first note of the finale of the overture proper. This inept division provided to me, at least, the only detracting feature of the present recording.

The third side ends the finale, in this version and part way through this record the excision of the final 154 measures of the original overture takes place and the Bacchanale begins without pause. 73 bars later the first of the new themes that Wagner wrote for the 1860 version occurs, written in the advanced style which was to culminate in Tristan and Isolde. The first of these themes is a glowing downward sweep of the violins, which occurs later in the second act of Siegfried. The second of the themes again in the new manner occurs four bars later with sweeping chromatics shortly before the climax of the Venus-orgy. The fourth side brings the height of the Bacchanale and the first statement of the third new theme in E major which is heard first as the apparition of Europa fades from view. This is developed in another chromatic passage, harmonized in thirds which strangely enough presages Götterdämmerung. It is reiterated just before the rise of the curtain, combined with a fragment of the Pilgrim theme, which, too seems richer and more poignant than ever before.

To Wagner's never-ceasing quest for perfection, then, we owe this tapestry of colors, more brilliant than any other in the realm of music. May I say more than the performance is worthy of the music?

R. B.

Prokofiev

PROKOFIEV: *Overture on Yiddish Themes*, Op. 34, played by ORQUESTA ARGENTINA VICTOR DE SALON (conductor unspecified). VICTOR (Spanish list) 47167 (D10, 75c).

This *Overture on Yiddish Themes* (op. 34) was written in 1919. It is a revelation of Prokofiev as prophet of a truly classical clarity of design. The form is that of sonata: two themes emerges as chief. The first is the dance tune of a Jewish gathering; though its authenticity is left very much to doubt, it certainly catches the spirit. It is built on the harmonic minor mode, with the augmented second as its chief characteristic. The clarinet solo gives it out; the answering phrase is taken up by the violin and viola in octaves. The whole section is repeated a tone lower. A short episode follows, with harmonies more Russian than Yiddish. But are there any Yiddish harmonies in existence?—Chassidic songs are mainly unaccompanied chants. The second theme is beautifully announced by the cello, and then by the violin, a major sixth higher. An episodic theme, diatonic in character, divides the two statements of the second theme; it subsequently forms the contrapuntal line to the second theme which re-appears, slightly changed and without the characteristic augmented second, in the cello and viola in octaves. The first part of the *Overture*, which is also the first part of the disc, is concluded by a plagal semi-cadence (Doric mode).

The second part is a recapitulation liberally handled. The clarinet comes in hesitatingly: the dance tune is broken in fragments of one or two notes. The theme appears then in full, but inverted. Development follows along the lines established in the first part, but a semitone lower in pitch. The first theme, in a whirling accelerando, serves as Coda, with the abrupt ending in the typical Prokofiev manner on a C in unison.

The *Overture* is ostensibly in the key of C minor. But its modal character and enharmonic modulations elude the fundamental key in practically every measure. The semi-cadence, concluding Part I, is on the chord of D minor.

The work is scored for a sextet: piano, string quartet, and the clarinet. The scoring is not only clever: it is transparent and rich, both in color and harmony. It is a pity that the Or-

questa Argentina expanded its dimensions to that of a salon orchestra. The trumpets are particularly obnoxious and unnecessary. The organ, or a harmonium, which is cued in probably to intensify the harmony, kills the clarinet at the very moment when it should be heard, for this overture the clarinet is the real solo instrument. The introduction of a piccolo is more excusable; the prescribed violin may not suffice in this arrangement.

The mood of the piece is preserved on the whole, but the finer nuances are lost because of lack of instrumental balance. The clarinet player is inadequate to his part.

Prokofiev's Quintet was performed by thirteen players at the League of Composers' concert in 1926, but on that occasion the parts were simply doubled or tripled and balance carefully preserved. There is no reason why Prokofiev's masterpieces should be rearranged, particularly for the purpose of recording, when intensification and proper balance can be established by mechanical means.

Leonid Sabaneiev, the well-known Russian critic has this to say in Cobbet's *Cyclopedic Survey of Chamber Music*:

"Prokofiev's *Overture on Jewish Themes*, for piano, string quartet, and clarinet is one of the most successful efforts by a composer who does not belong to the Jewish race, but who, nevertheless, has a deep and keen sense of the specific beauty and originality of Jewish music. Prokofiev's inherent humor is here expressed good-naturedly, but with an artistic irony at the expense of the Jewish psychology revealed in music.

He might have added that Prokofiev follows Moussorgski in treating Jewish melodies not from an ethnological viewpoint but from the intrinsically musical. In superposing their own personalities on the given material, Moussorgski and Prokofiev remain creative musicians par excellence.

NICOLAS SLONIMSKY

Spain via France . . . Ravel

RAVEL: *Rapsodie Espagnole*, played by a SYMPHONY ORCHESTRA conducted by PIERO COPPOLA. VICTOR 9700-1 (2 D12s, \$1.50 each).

No. 9700. *Prélude à la nuit*; *Malaguena*; *Habanera*
No. 9701. *Feria* ("The Fair")

Recorded music does well by Ravel and the compliment is returned in good measure. The Boléro continues a concert hall favorite: during the current season of the Boston "Pops" it has eclipsed all previous records for the number of performances of a work by (literally) insistent request. The recordings are best sellers, and like similar hits in the book world they have brought about a lively demand for the author's other works. The Waltz, the second Daphnis et Chloé suite, and the Mother Goose suite should find new life, and for more novel attraction here is the Spanish Rhapsody—leaving Le Tombeau de Couperin and the first Daphnis et Chloé suite as the only unrecorded examples of Ravel's larger orchestral works. The Rhapsody is not as exciting as the Boléro or Waltz (or the General Dance from Daphnis), nor as charming as the Mother Goose music, but it shares their color and pungency and resilient animation. It is not the best introduction to Ravel, but it is a felicitous continuation of an admiration and liking begun through one of the other works.

Coppola has the right hand and mind for these works. He has the temper of Monteux, that admirable and often unappreciated magician of dance rhythms whose performances of modern French music and that for the ballet in particular are seldom approached and almost never surpassed. The recording is vigorous, to match the well handled vivacity and forcefulness of the playing. The whole work comes off brilliantly and the phonograph shines in the reflected light.

The suite begins quietly, with a motto theme that predominates the movement. As in Debussy's *Ibéria*, the perfumes of the glamorous Spanish night are apostrophized in tone. The movement flows softly, interrupted only by ingenious cadenzas for clarinets and bassoons, the latter accompanied by arpeggios in harmonics for a solo violin and trills for three other violins. The ending is on a chord in harmonics for 'cellos and basses. The Malaguena is a Spanish dance on the order of the Fandango. Here there is a repeated figure for the basses, skillful use of the tambourine and pizzicato chords

in the strings. There is a recitative by the English horn. The Habanera is another well known Spanish dance. Ravel's is a brief and quiet example, built largely on an early (1895) composition for two pianos, also utilized in the *Pièce en forme d'un Habanera*, recorded by Horace Britt, 'cellist (Columbia), Münz, pianist (Homocord), and others. The theme is heard first in the wood wind, later solo viola and strings, while the strings set the characteristic rhythm, with an important syncopated figure for the clarinet. Faria strikes a more animated note than the seductively swaying dances. Solo dancers give way to an orgiastic general dance, in which the excitement rises to fever pitch, and the orchestral rhythms and timbres crash and grate as in the climaxes of the Waltz—a bewildering exercise in kaleidoscopic orchestral virtuosity.

The music of Spain, like that of Russia, has a strange fascination for other countries. Even before Chabrier, Frenchmen have turned to their western neighbor for inspiration. The natural aptitude of Chabrier, Bizet, Debussy, Ravel, and many others to make use of the heady Spanish flavoring in their works has given rise to a whole series of works that possess the prime attributes of general popularity. The phonograph does well to avail itself of such stimulating material, and its success with the recording buying public is attested by the Victor company's issuing three such works as the Boléro, Ibéria, and the Spanish Rhapsody in successive months.

R. D. D.

. . . . Debussy

DEBUSSY: *Ibéria* (3 parts), and DEBUSSY (orchestrated by Molinari): *L'Isle Joyeuse* (1 part), played by a SYMPHONY ORCHESTRA conducted by PIERO COPPOLA. VICTOR Masterpiece Set M-77 (3 D12s, Alb., \$5.00).

1. *Par les rues et par les chemins* ("In the streets and by-")
2. *Les parfums de nuit* ("The odorous night")
3. *Le matin d'un jour de fête* ("The morning of a festal day")

The problem of recording Debussy coincides with that of appraising him. Charles Koechlin had to say: "To consider Debussy vague, inconsistent, blunt, with precise trait, because his art is in general less incisive than that of an Auric or a Honegger and to conclude from that that he is amorphous is unacceptable. Because this Frenchman is not heavy is not to believe that he is lacking in vigor." Koechlin opposed himself to Schoeffner's characterization of Debussy's music as "delicious indistinction." Debussy emanates from the period in which two processes were at work, the dissociation of logic, fathered by Remy de Gourmont, and the association, or compounding of the senses, Rimbaud colored the vowels and the Theatre d'Art mounted a production of words, music and perfumes, inspired by Chardin Hardancourt's "Book of the Orchestration of Perfumes." Though written in 1907, and first played on the twentieth and twenty-seventh of February, 1909, at the Concert Colonne under Gabriel Pierné, *Ibéria* refers back to the Debussy of those impressionist days, with its combinations of visual and olfactory stimulations and suggestions, inferred in the names of the parts of this symphonic poem: In the Streets and Byways, The Odors of the Night, The Morning of a Fête-Day.

Debussy's impressionist origin, the congenital Claude Achille, confounds his critics frequently either into disparagement of a kind, or into the scholastic method of subdividing him. For instance, with *The Joyous Isle*, he is still, so his artistic life is pigeon-holed, more or less in the period of impressionism. With *Ibéria* he is an expressionist. Debussy was both. As a lyricist his work stresses the single image or verse. Entering into the orchestrated work, he joins the delicate threads. Nor is the resultant fabric simply so many delicate threads. It retains the delicacy of the individual thread but has the strength of their interweaving. That cannot be said of many debussy-ites. He passes from the lyrical observations to the structural declaration.

Referring to this characterization of Debussy's art, we find the failure in the Coppola rendering. It is bluntly stout but not cordially orthophonic. The improvement in recording was that it permitted the individual components to be heard in the inclusive unit. The components are obscured in Coppola's rendition, thus actually making the Debussy number seem "vague . . ." Coppola is more vivacious in the higher parts; he threatens to vanish under the weight of the orchestra in the lower and less patently vivacious parts. These seem to be lost at times in the discs.

H. A. P.

ORCHESTRAL

SCHUBERT: *Rosamunde Ballet Music II, G major*, and BACH: *Air from the Suite in D major*, played by the PHILHARMONIC ORCHESTRA, Berlin, conducted by WILHELM FURTWÄNGLER. BRUNSWICK 90059 (D12, \$1.50).

Anyone who has shared my wish for some recorded examples of true *pp* playing, that could combine delicacy and purity of tone, with suitably incisive dynamic contrasts, will share my delight in this remarkable disc. Furtwängler has not been heard on an American release since his version of Beethoven's fifth, issued by Brunswick several years ago. It is keen pleasure to have him back, especially as revealed here so felicitously. The Schubert ballet music is an old recorded favorite, but no one (unless it be only Myra Hess in a piano version) has succeeded in playing it anywhere nearly as effectively as Furtwängler. Here are precision, gracefulness, lyricism, thistle-down lightness, and pointed rhythmical and phrasal niceties. One of the best of the many Schubert discs.

The Bach air (the label intelligently omits all reference to "Air for the G string") is played in thoughtful, expressive fashion, with rather more feeling than is usually safe if the suggestion of sentimentality is to be avoided. Yet Furtwängler has thought out his reading so thoroughly and proportioned the parts so carefully, that one cannot misinterpret the genuine sincerity of his feeling. I particularly like the well balanced, singing tone with which the inner voices are brought out. As on the other side, the not perfectly immaculate record surface is the only vulnerable point of an otherwise wholly admirable disc, one that can be heard with pleasure by both musical novice and sophisticate.

BEETHOVEN: *Symphony No. 3, E flat major* ("Eroica"), Op. 55, played by the PHILHARMONIC ORCHESTRA, Berlin, conducted by HANS PFITZNER. BRUNSWICK Album No. 20 (6 D12s, Alb., \$9.00).

The Polydor pressings of Pfitzner's "Eroica" have enjoyed considerable popularity among the customers of the leading American importing houses. Brunswick does well to give the work American release. It follows close on the heels of von Schillings' Columbia version (reviewed in the June issue), and is the fourth electrically recorded set to be issued in this country. (The other two are those by Coates for Victor, and Sir Henry Wood for Columbia). The recording is strong, with considerable resonance. The reading is brisk, although not as muscular as that of von Schillings. Pfitzner is likewise alert throughout, but his vigor is not as nervous and high strung as that of the other conductor. His marked emphasis of certain parts (that of the horns in the last movement, for instance), reminds me a great deal of Koussevitzky's performance. The climaxes are effectively planned.

I am sorry that the lateness of the discs' arrival permits me only a hasty hearing, from which I cannot fairly draw any final conclusions regarding the qualities of the performance. My first impressions are those mentioned above. An additional note will be published next month. It is a reading that I should think was likely to appeal widely, and the vigorous recording will make the discs effective for demonstration. The echo is occasionally marked enough to blur the music's clarity—a fault that does not seem to be taken very seriously by most record buyers. As in most versions the movements take four, four, one, and three sides respectively.

SIBELIUS: *Valse triste*, Op. 44 and MOZART: *Andante Cassation*, played by the MADRID SYMPHONY ORCHESTRA, conducted by E. F. ARBOS. COLUMBIA 52065-X.

While the admirers of the "greater" Sibelius wrestle with public inertia to make the seven symphonies available on records and better known in concert, the unfailing popular *Valse triste* continues a favorite concert and recording vehicle. This version appears in the export of the Columbia company's "foreign" department, and is well worth unearthing. The recording is smooth and unexaggerated, and Arbos keeps his orchestra well in hand. Restraint, gracefulness, and attractive tonal qualities make this version one to be commended. It has what so many concert and recorded performances lack,

finish and balance that indicate more than ordinary care on the part of the conductor. The 'cellos and basses, *pizzicato* as well as *legato*, come out well. The Mozart piece on the other side is done with the same easy and graceful touch. The music is of more novel interest, as well as charming in itself, a prettily stepping intermezzo that Arbos keeps in true andante tempo. The labelling is inadequate. A "Cassation" is a suite on the order of a serenade, intended to be played in the open air, and containing as many as seven movements. Mozart wrote three, and I presume that this is the Andante movement in C major from the second, recorded several years ago by the N. G. S. on the odd side of Barbirolli's version of Haydn's "London" symphony. Even more than the Valse triste it makes for a delightful disc.

GRIEG: *Peer Gynt Suite No. 2, Op. 55*, played by the NEW QUEEN'S HALL LIGHT ORCHESTRA, conducted by GEORG SCHNEEVOIGHT. COLUMBIA 50232-3-D (2 D12s, \$1.25 each).

1. *The Bridal Escort (Ingrid's Lament)*
2. *Arabian Dance*
3. *Return of Peer Gynt*
4. *Solvejg's Song*

Schneevoight, formerly conductor in Helsingfors and Los Angeles, has done splendid work in propagating Scandinavian and Finnish music. His touch for this lighter fare of Grieg's is not as delicate as it might be, but his reading is alert, of considerable breadth at moments, and befits the music well. The recording was made a year or two ago in England and is a trifle coarse at times, nor is the orchestral playing particularly refined. However, the various pieces come off well, and the discs should satisfy the admirers of the work.

It is odd that with the exception of Solvejg's Song, the second suite from *Peer Gynt* should not share the first suite's popularity. The instrumentation is more original and bizarre than Grieg usually attempted, and the music itself is depictive, atmospheric, and attractively tuneful. The first number illustrates *Peer Gynt's* uninvited appearance at a wedding festival, his flight with the bride, his desertion and her lament. The Arabian Dance, like that of *Anitra* in the first suite, occurs in that part of Ibsen's drama devoted to *Peer Gynt's* adventures in Morocco. The stormy music of his home-coming, in storm and ship-wreck, leads up to the peaceful cradle-song of the faithful Solvejg.

RIMSKY-KORSAKOW: "*Le Coq*"—*Introduction and Bridal Cortège*, played by the London Symphony Orchestra, conducted by ALBERT COATES. VICTOR 9696 (D12, \$1.50).

A good record of this exhilarating music has been long overdue. Coates' name is assurance that this is it. He has the fire and the color that Rimsky's sparkling score calls for, and he gets it well out in the recording. I cavil only lack of the added contrast that could have been obtained by keeping the quieter dynamic levels around *p* instead of around *mf*. But the kaleidoscopic arabesques of the introduction and the whipped excitement of the march are tossed off with the proper warmth and gusto.

As there have been no important *Coq d'Or* recordings recently, a few notes on the music may be in order. The opera was Rimsky's last, completed in 1907, the year before his death. The initial performances as an opera was considered a failure on account of the difficulty the singers had in maintaining the demanded action. Fokine thought the difficulties could be solved by giving the work as a ballet with singing, using two artists for each role, one to carry out the action and the other to sing. Despite the violent protests of Rimsky's widow, this opera-pantomime version was made and given in Paris at the Opéra in 1914, later at the Metropolitan and elsewhere in this country. A suite of four musical pictures was arranged from the opera "in accordance with the intentions of the composer," by Glazounow and Steinberg (the latter Rimsky's son-in-law). The miniature score of the suite is published in the Philharmonia series and it was this suite that was recorded acoustically by Coates several years ago on blue seal Victor records. The Introduction and Cortège the best known portions of the music, are taken from different parts of the opera. The former is the introduction to Act I, and the latter is the march that accompanies the fantastic entrance of king Dodon and his bride. The trumpet theme depicting the crowing of the Golden Cock is heard at the very opening of the introduction. There are echoes of the famous Hymn to the Sun (which in

the opera is sung by the Queen in the second act), and which has attained wide spread popularity as a violin solo.

The disc has been chosen as the Victor "Record of the Month" in the class of "great music;" a happy choice indeed, for it can be heard with pleasure by every type of music lover.

TCHAIKOWSKY: *Pique Dame—Selection*, played by DAJOS BELA'S SYMPHONY ORCHESTRA. COLUMBIA G-50227-D (D12, \$1.25).

Von Suppé's *Pique Dame* receives a greater share of phonographic attention than Tchaikowsky's. There are a number of arias in a special Victor Russian list, but this is the first disc of orchestral excerpts that has come to my attention. Dajos Bela quite outdoes himself in it. His orchestra has apparently been augmented for the occasion and possesses a fine sonority and vigor, while the lush passages for Bela's solo violin are characteristic and by no means ineffective. The recording is brilliant and the performance thrown off with a melodramatic flourish that well becomes the nature of the music.

R. O. B.

SONATA

FRANCK: *Sonata in A major*, for violin and piano, played by JACQUES THIBAUD and ALFRED CORTOT. VICTOR Masterpiece Set M-81 (4 D12s, Alb., \$10.00).

1. *Allegretto ben moderato* (8175)
2. *Allegro* (8176)
3. *Recitative Fantasia* (8177)
4. *Allegretto poco mosso* (8188).

This is a re-recording of the acoustic version by Thibaud and Cortot issued in the old Victor Musical Art series.

It is easy to trace, as d'Indy has done, the melodic basis of the sonata: three themes, the first of which—appearing at the very beginning as a rhythmic figure—dominates in its various forms the entire organism of the work. For most hearers, however, this "creation and consecration" of the cyclical form, "the basis of modern symphonic art," is of less interest in itself than in the singularly pure one-ness of mood for which it is the basis, a one-ness which contains within itself an infinite subtlety of feeling-nuances. In playing the work I have often begun with one or another of the movements, yet inevitably I have had to go on with the others. The four movements are so beautifully planned and blended that one alone, touching as it is in itself, is like a reproduction of a painting in terms of one color alone—giving revelatory analytical glimpse into the genius of the artist, yet showing only one of the elements which he has fused so indigenously into the whole. The recording is conveniently arranged with a movement to each disc, and those who are unfamiliar with the work can make its acquaintance effectively and inexpensively through the medium of the first movement alone (8175). A few playings and the desire to possess the rest of the work will be irresistible.

Thibaud and Cortot have the Gallic sensitivity and lithe alertness for the work. At times the tautness of the violin tone or the brittleness of that of the piano is not assimilated as sweetly by the recording as would best suit the music. Yet the spirit is there, and the polish as well. The reading always rings true where an occasional and undigested tone may not. And the performance is as accurately planned and trimmed as it is delicately adjusted to the niceties of Franck's writing. It is good to hear playing of these qualities, even if it were not still better to hear the music itself. For me, the sonata is the ideal introduction to Franck. No one who knows it can hesitate in his enjoyment of the symphony, quartet, trio, or symphonic variations. And conversely, no one who knows and loves Franck by these other works can be content to remain ignorant of this—perhaps the most charming and friendly of them all. Nowhere, not even in the gay *Allegro* of the symphonic variations, or the exultant finale of the symphony, is the sheer joy of sunshine and open air given musical expression comparable with that in the canonic finale of the sonata. If ever there was recorded music especially designed to "ease the tension of modern living," it is this.

K. B.

OPERATIC

SMETANA: *The Bartered Bride—Duet, Act I, "Coeur de Mère," and Duet, Act III, "Fille Cruelle,"* sung in French by GERMAINE FERALDY and P. CLAUDEL, accompanied by an orchestra conducted by ELIE COHEN. COLUMBIA 50231-D (D12, \$1.25).

A most welcome release. The Bartered Bride is sadly neglected by the American phonograph companies. The reason is hard to understand, since the music of this most delightful of all comic operas has an irresistible appeal, popular in the best and widest sense of the word. Dr. Vojan, whose article on Smetana's *Ma Vlast* appeared in these pages last month and whose list of Smetana recordings is given elsewhere in this issue, has kindly furnished the following information regarding the present record, which was first issued by the Columbia company in France: "The French record contains on one side the first act duo, As the Mother by her benediction and Our faithful love, identical with the acoustical duo by Miss Unger and Mr. Marak of the National Theatre (Austrian pre-war record 074003, Gramophone Company, Ltd., of Austria), and on the other side, the 3rd act duo, How stubborn thou art, my girl, not previously recorded. Miss Féraldy and Mr. Claudel sang the parts of Marenka and Jenik at the first French performance of the Bartered Bride, Opéra Comique, Paris, October 26, 1928. The conductor was Mr. Louis Masson. The success was so splendid that the Theatre National of the Opéra Comique came to Prague and sang the work in French in the National Theatre of Prague on May 31, 1929. Masson conducted in Prague and Miss Féraldy and Mr. Claudel were the objects of great ovations. Féraldy, who graduated from the Conservatoire in Toulouse in 1920, is full of southern French temperament. She sings the part of Manon in the complete Massenet Manon album. Claudel is a good Jenik because he is of Flemish peasant stock, a Belgian. The French vocal score was published in Paris by Max Eschig; the French adaptation is by Daniel Muller and Raoul Brunel—a very able translation in the French spirit."

The recording is clean cut and the balance between voices and orchestra good. The singing is done with good spirit and color. The disc should find an appreciative reception.

TRISTAN UND ISOLDE—Brangaene's Air, Act II ("Einsam wachend in der Nacht"), and DAS RHEINGOLD—Erda's Warning ("Weiche, Wotan! Weiche!"), sung in German by EMMI LEISNER, with orchestral accompaniments. BRUNSWICK 90056 (D12, \$1.50).

This disc arrived too late to secure information concerning Miss Leisner, who is one of the important figures in the newer German operatic ranks. The Rheingold air (Scene 4) is the earth goddess' warning to Wotan to yield up the magic ring, recorded a few months ago by Schumann-Heink. The air of Brangäne, from the second act of Tristan, is an interlude in the eloquent love scene of Tristan and Isolde. Her long held, surely sustained notes soar above the tranquil orchestral accompaniment, as the lovers rest silent and unheard in each other's arms. Miss Leisner is a notable addition to the list of recording contraltos. Her voice is darkly colored, but of finer texture and clearer in quality than those of most contraltos. Her singing is not particularly dramatic or highly expressive, but it is warmly songful, displaying a good mastery of the long, firmly drawn melodic line. The unnamed orchestra has the authentic Wagnerian ring and sonority in the Rheingold excerpt, and the melting tone called for in the Tristan music.

TRISTAN UND ISOLDE—Isolde's Love Death ("Mild und leise"), and DER FLIEGENDE HOLLANDER Senta's Ballad ("Yo-Ho-He, Traft ihr das Schiff"), sung in German by ELISABETH OHMS, with orchestral accompaniments conducted by JULIUS PRUEWER and MANFRED GURLITT respectively. BRUNSWICK 90057 (D12, \$1.50).

Elisabeth Ohms, the new German soprano at the Metropolitan, was heard last month in the Rosenkavalier disc from Brunswick. Her performance of the Liebestod is sweet-toned, well restrained, rather lacking in dramatic force. The quality of tone is good, with a commendably even vibrato—a very different thing from tremolo. The excerpt is somewhat cut

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near the beginning, I believe, although I have not had the opportunity of following it with the score. The great ballad of Senta, with its wide range of mood, demands greater dramatic powers than Miss Ohms seems to possess. She takes it to slowly, I think, and exaggerates the suaver lyric passages. Yet again the vibrant tone arouses one's admiration. On both sides the orchestral accompaniments and tonal qualities are excellent. O. C. O.

LA BOHEME—Song of the Coat ("Vecchia zimarra"), and FAUST—Mephistopheles' Serenade ("Tu che fai l'addormentata"), sung in Italian by TANCREDI PASERO, with orchestral accompaniments. COLUMBIA 2214-D (D10, 75c).

Two familiar bass arias sung in a manner only slightly more than routine. The Faust fragment seems too restrained, and certainly the dear old coat must have been alarmed to have so much loud singing directed toward it. The voice itself is of fine quality, but unsteady at times. The basso has, as I discovered last winter, a fine stage presence and is a good actor, but his recording manner seems to be unworthy of him. Further acquaintance with the technique of record making will no doubt aid him to appear to better advantage.

PUCCINI: Manon Lescaut—In quelle trine morbide, and HANDEL: Floridante—Amor Commanda, sung by ANNA CASE, with piano accompaniments. COLUMBIA 2213-D (D10, 75c).

Two widely contrasted operatic fragments; one from the more or less familiar Puccini opera and the other from a not quite forgotten Handel composition. Is this the first time it has been represented on records? The first is sung in a manner a little less than operatic, rather restrained for such Italianate music, but the Handel air is sung with just the flow and brightness the music demands. The recording seems a little over-loud and has a tendency to roughen Miss Case's voice which at its best is a lovely one. This process however does not tend to minimize the difference in quality in the ranges of her voice. The Handel aria, a delightful piece that well deserves rescue from oblivion, makes this well worth while.

HANDEL: *Semele*—"Where'er you walk," and MOZART: *Don Giovanni*—*Il mio tesoro*, sung by CHARLES HACKETT (the Handel air in English, the Mozart air in Italian), with orchestral accompaniments. COLUMBIA 50234-D (D12, \$1.25).

Two familiar arias from the great masters. The first is sung without the even flow and polish that the music demands; the tone is constantly too open, suffering perhaps from over-amplification, and attacks are constantly either faulty or breathy. The second aria seems much better. There is an excellent if not surpassing knowledge of Mozartian style and the breath control in one or two passages is remarkable.

R. B.

SONGS

WEATHERLY: *Danny Boy* (adapted from the "Londonderry Air"), and MOLLOY: *The Kerry Dance*, sung in English by ERNESTINE SCHUMANN-HEINK, with piano accompaniments by KATHERINE HOFFMAN. VICTOR 1464 (D10, \$1.50).

Both these selections are among the most familiar in the great contralto's concert programs, and are electrical versions of the former acoustical recordings.

Strange to say, it is in this type of song that the passage of time is most evident in the beloved singer's voice, rather than in the great Wagnerian scenes where her magnificent authority and superb command of style are more indispensable than inherent freshness of voice. Many of her most delightful mannerisms of style and expression are present here, and the inimitable German accent enhances them. A disc which all admirers of the artist will want to own, at least for sentimental reasons. The accompaniments by Katherine Hoffman bespeak a fine understanding of the singer.

THORNTON: *When You Were Sweet Sixteen*, and ROMA: *Can't You Hear Me Calling, Caroline?*, sung in English by REINALD WERRENATH, accompanied by male quartet and orchestra. VICTOR 1466 (D10, \$1.50).

Songs on the popular order done in popular style. The delightful quality of the baritone's voice is much in evidence, as is the barbershop quartet. What more can "them as likes this sort of thing" want?

WALDROP: *Song of the Night*, and ENGLISH: *The Gateway of Dreams*, sung in English by JOHN MCCORMACK with orchestral accompaniments. VICTOR 1463 (D10 \$1.50).

Two new songs in English by the great Irish tenor, whose lovely voice, superb diction, and heart-felt delivery do much to redeem this type of song from the suspicion of trashy sentimentality. We're still waiting for some Bach and Mozart, and music like the above does little to fill the breach. How about the five Irish songs by Charles Martin Loeffler? They would create some unforced heart-warming!

HUGO WOLF: *Verborgenheit*, and SCHUMANN: *Der Hidalgo*, sung in German by ALEXANDER KISSELBURG, with piano accompaniments. COLUMBIA 2226-D (D10, 75c).

I do not care particularly for the manner in which *Verborgenheit* is sung. It is rather too loud for "secrecy" and the singer's voice—lacking as it does much sensuous beauty—allows the feeling of the song rather to fall by the wayside. The Schumann song comes off better, however, and the very brusqueness of the voice is put to good use here. The German diction is clear, but slightly forced, and there is some difficulty with the *ich* sound. American records of the better German lieder are not plentiful, and this artist's are a great bargain at the price listed. The high standard of interest created by this baritone's earlier recordings is sustained by this pair.

R. B.

INSTRUMENTAL

Piano

CYRIL SCOTT: *Valse Scherzando* and *Water-Wagtail*, played by the COMPOSER. COLUMBIA 2228-D (D10, 75c).

The name of the British theosophist-composer figures not infrequently on American recital programs, and most amateur pianists are familiar with his *Danse Nègre*, *Lotus Land*, and other brilliant little piano pieces of exotic coloring. There are not many recordings, however. In American lists I know only of Kreisler's violin arrangement of *Lotus Land* (Victor), and Zimbalist's Columbia recording of *Sundown* from the Tallahassee suite. In England Scott recently began to record for

both Columbia and H.M.V. and has done a number of his smaller piano pieces, including the *Danse Nègre*. The *Valse Scherzando* is evidently an early work, and less impressionistic than his later writing. It is salon music, but perhaps more vigorous and vivid than most of its type. Scott plays it well, with good rhythmic animation and deft use of rubato. The *Water-Wagtail* is a bird, I understand, and Scott's piece suggests a graceful, bird-like motion very neatly. It too is played with pleasing deftness. The recording is good with the piano tone a little on the hard side. Neither piece gives any indication of Scott's stature as a serious composer, but both are cleverly contrived and pleasant to listen to.

JOHANN STRAUSS (arr. Godowsky): *Die Fledermaus-Paraphrase*, played by BENNO MOISEVITCH. VICTOR 7257 (D12, \$2.00).

Godowsky approaches the often desecrating work of "arranging" in such modest fashion and with so keen a pianistic sensibility that one never has that devastating sense of futility that attends so less competent arrangements. The music lover who is interested in this moot subject, and particularly Godowsky's approach to it, will find it well worth his while to purchase a copy of one of Godowsky's arrangements of various Schubert songs for solo piano. (Godowsky himself has recorded two of these for Brunswick.) The score of his transcription is prefaced by an explanation of his methods in cribbing that should be taken to heart by other and less thoughtful practitioners of the art and science of arranging. The *Fledermaus* tunes are too familiar to require further praise; the term, "musical champagne" that has been applied to them is an apt one. Godowsky translates them into pianistic idioms, embellished by immensely ingenious contrapuntal excursions that would have delighted Strauss, and which make the piece a set of the most scintillant pianist jewelry-work. Moisevitch plays it with the proper éclat and easy mastery of the most taxing digital problems. Possibly he loses a trifle of the authentic Viennese flavor at times (Szreter is perhaps the only recording pianist who can always be depended upon for that), but if so only very little is lost; the piece has an infectious swing and exhilarating sparkle. Playing and recording—as in all of Moisevitch's discs—are brilliant to an extreme.

Organ

REGER: *Toccata in D minor*, Op. 58, and SITTARD: *Choral Study—When Great Misery Was Our Burden*, played by ALFRED SITTARD on the organ of St. Michael's Church, Hamburg, Germany. BRUNSWICK 90058 (D12, \$1.50).

The Sittard series grows steadily; evidently it is finding favor with the buyers of organ records. Despite the tremendous resonance of the recording and the long reverberation period (or perhaps partly because of them), the effect is highly realistic, particularly on an electrical phonograph which can handle the great volume more cleanly. Reger is a name almost unknown today, yet at one time he was hailed as a second Beethoven. The *Toccata* Sittard plays is a virtuoso piece, as pyrotechnical as organ mechanics and technique will permit, interrupted by a middle section of exceedingly hushed and reverential sweetness. The contrast is unduly exaggerated, but the fine *pp* or even *ppp* of the playing and recording here is highly noteworthy, while the bravura passages are done with appropriate verve and power. Sittard's own choral study is a not too elaborate treatment of an interesting hymn tune, with felicitous use of contrapuntal writing and a thorough understanding of the organ idiom.

Violoncello

DAVID POPPER: *Fond Recollections*, Op. 64, No. 1, and WILHELM POPPER: *Impromptu*, Op. 6, played by PHYLLIS KRAEUTER with piano accompaniments by LEONORE KRAEUTER. VICTOR 4185 (D10, \$1.00).

About this time last year the Victor Company issued several discs by the winners of the Schubert Memorial contest in 1928—Muriel Kerr, Isabelle Yalkovsky, and Sadah Schuchari. The contest has been made into an annual event, designed to give young artists of unusual promise a fitting launching into the concert world. The Victor Company has co-operated with the Memorial Committee by releasing recorded examples of the work of these young musicians, so that they might reach a still larger audience than those of the contest concerts and the orchestras with whom the winners were invited to appear. This month there are discs from two of the 1929 contest win-

ners, Phyllis Kraeuter and Ruth Posselt. Miss Kraeuter is the first 'cellist to be represented. The choice of selections does not give great opportunity for gauging her artistic stature. She plays the two 'cello repertory pieces modestly, in warm tone, and with a commendable freedom from affectation. The disc does not show great individuality, but it does show a felicitous handling of simple material.

Violin

FIBICH (arr. Kubelik): *Poem*, and WIENIAWSKI: *Sielanka* (La Champêtre), Op. 12, No. 1, played by RUTH POSSELT, with piano accompaniments by GLADYS POSSELT. VICTOR 4184 (D10, \$1.00).

Miss Posselt is not as self-effacing as Miss Kraeuter. From the first grooves her disc reveals her as a very assured and skilled young woman, a soloist with a fully developed and colorful personality. Although the actual musical content of her selections is little if any greater than that of the Poppers' amiable 'cello encore pieces, they are more shrewdly chosen to display the range of her technical equipment. The somewhat lugubrious sentiment of the Fibich Poem is frankly drained of its last drop of feeling, but for all its expressiveness there are no lapses into the banal, and the broad legato tone is remarkably rich and firm. The Wieniawski piece is on the display order, cleverly contrived to test both the player's digital and bowing dexterity. Miss Posselt does it with as much éclat and pure, even tone as a veteran virtuoso. An admirable example of fiddling brilliance and a disc to please everyone interested in expert violinistics. I have no hesitancy in prophesying that Miss Posselt will be heard from again. She is a star to be watched.

Ensembles

MENDELSSOHN: *Intermezzo*, and BACH: *My Joyful Heart*, played by the CATTERALL STRING QUARTET. COLUMBIA 50229-D (D12, \$1.25).

I do not recognize the Mendelssohn piece, but it is pretty, somewhat old-fashioned music, played with a nice individuality of the parts, but perhaps undue prominence to the first violin, recorded here with an occasional touch of shrillness. The scherzando middle section is more interesting. The Bach is transcription of the fine aria, *My Heart Ever Faithful*. The change of title is odd, especially in that the performance is fervent and expressive rather than joyous. Again the individuality of the parts makes the disc an appropriate choice for those making a first acquaintance of chamber music and who need a sugar-coating on the pill. For them, these songful morceaux should slip down very easily.

RUBINSTEIN (arr. Sear): *Toreador et Andalouse*, and IVY HERBERT: *Minuet in G*, played by the J. H. SQUIRE CELESTE OCTET. COLUMBIA 2215-D (D10, 75c).

The Rubinstein piece come off in very deft salon fashion in this version by a clever British ensemble. The Herbert (Ivy, not Victor), is a not too self-conscious cultivation of the semi-antique, arranged skilfully for the octet. A very nice example of its type of recording.

Band

WEBER: *Invitation to the Dance*, played by the BAND OF THE GARDE REPUBLICAINE, Paris. COLUMBIA 50230-D (D12, \$1.25).

Columbia has made a specialty of giving us fine recorded examples of the better type of band transcriptions; the Garde Republicaine's Siegfried fantasy and the B. B. C. band's coupling of Golliwogg's Cake-Walk and Rimsky's Dance of the Tumblers are among the best concert band recordings. The present disc is done with equal felicity. The unaccredited arranger followed the orchestral version as closely as possible and the smoothly turned performance strives for orchestral suavities rather than the more forceful and outspoken qualities of the military band. The recording retains the good color and balance of the instrumentation.

DONIZETTI (arr. Creatore): *La Favorita*—Selections, played by CREATORE'S BAND. VICTOR 3612 (D12, \$1.25).

Creatore's style is a far cry from that of the French band, but in its own way it is equally individual. The present pot-pourri is a characteristic example of his way with Italian operatic airs played with Italianate fervor and rich tonal coloring.

HYMNS

Rock of Ages and Hark! Hark! My Soul, sung by the TEMPLE QUARTET with organ accompaniments. COLUMBIA 2227-D.

The singing is fervent, but not exaggerated, and the recording is strongly amplified.

O. C. O.

POPULAR

Rhythmic Spirituals

The combination of blues, spiritual, and straight jazz, first developed by Willard Robison, becomes more popular with every month. Robinson himself is heard in two of his own compositions—*There's Religion in Rhythm* and *Don't Ever Be Afraid to Wade Those Trouble Waters* (Victor 22446), neither of which is worth of his best work or characteristic of his highly individual manner. Much more vivid is Columbia 14538-D with great big singing and moving of the spirit by Bessie Smith, with amens and hallelujahs by the Bessemer Singers (On Revival Day and Moan Mourners, done with real fervor and overwhelming conviction. More in the line of straight spiritual singing is the *Dunham Jubilee Singers'* coupling of *I Dreamt of the Judgment Morning* and *Will He Welcome Me There?* (Columbia 1450-D), but they are infused with ample snap and jauntiness to come under the "rhythmic" classification. The play of cross rhythms is particularly interesting.

Movie Organs

Lew White and Jesse Crawford keep indefatigably at it, the former with two Brunswick releases: *California Sunshine* and *Down the River of Golden Dreams* on 4833, *Dancing With Tears in My Eyes* and *Springtime in the Rockies* on 4831; the latter with Victor Herbert airs for Victor: *Ah! Sweet Mystery of Life* and *Gypsy Love Song* (22333).

Bad Man from the Screen

No one knows how many sinister villains have been portrayed by Noah Berry in the films. How tragic it would be if his voice proved to be that of a crooning tenor! Fortunately it is not, but a big basso profundo, well exemplified in his first phonographic release—Brunswick 4828—whereon he sings a fine rolling ballad, *One Little Drink*, coupled with a somewhat more weighty air, *The Whip*. The drinking song has a good swing and individuality; it is heavy, but attains plenty of momentum. How about some Mephistophelean arias?

Florid Cornetting

Del Staigers, first cornetist of Goldman's Band, who recently issued a coupling of virtuoso solos, is heard again in a highly sentimental ditty of Goldman's own composition—*My Heaven of Love*—played in florid, flowery fashion with not too keen a regard for tone qualities. The coupling is a brisk medley of popular Italian airs, strung together and reeled off by the Victor Novelty Orchestra in Shilkret's usual competent manner. (Victor 22429).

Circus Days

Now that circusses are abandoning canvas for Madison Gardens, and the man shot from a gun is featured above the aerial artists and clowns, the old time circus flavor is rapidly being lost. But its memories are pleasantly perpetuated in a fine coupling of selections by Ringling Brothers and Barnum & Bailey's Band with a real calliope, whistles from the ring master, and all the authentic fixings. The pieces are the *Entry of the Gladiators*, the immemorial entrance march, and a medley of *Circus Echoes*. The recording is powerfully amplified and the disc a triumph of genuine ringside atmosphere (Victor 22438).

Other Bands

Of a very different order is *Creatore's* Favorita selection on Victor 36012, a capably-turned medley done in Creatore's usual brisk fashion. It is issued in the International list as is also a *Franch Military Band's* coupling of that war-time favorite, Madelon, with the Banner of Victory march, both played in bumptious, energetic style (Victor V-46).

Birth of a Hero

The heir to Lindbergh's name and fame is not slow in sharing honors with his father as the subject of a popular song. The first example (undoubtedly there will be others) is a buoyant slap on the back piece called Hello Young Lindy, sung by Bud Billings on Victor 22463 and coupled with a sentimentalized lullaby—It's the Same the Whole World Over—by Billings and Robinson.

Crooners

The lists are long, as always. Brunswick claims *Chester Gaylord*, in a very sugary Down the River of Golden Dreams and a more animated If I Had a Girl Like You (4819). Okeh's stars are *Smith Ballew* in saccharine love ditties—I Love You So Much and You Brought a New Kind of Love to Me (41429), and *Seger Ellis*, in bland versions of I Never Dreamt and Exactly Like You (41424). For Columbia there are *Lee Morse* in clearly but not highly individually sung versions of Swingin' in a Hammock and Seems to Me (2225-D); *Ben Alley*, a radio tenor, making his disc debut in Old New England Moon and Until We Meet Again Sweetheart, done in a light, sweet voice with marked feeling and "expression" (2230-D); *Eddie Walters* in mildly humorous patter songs, It Must Be Love and I Love You So Much (2232-D). For Victor: *Gene Austin* in his suavest manner singing Rollin' Down the River and Absence Makes the Heart Grow Fonder (22451); *Lewis James* in a very songful heartfelt Singing a Song to the Stars coupled with a more animated swinging With My Guitar and You (22458); *James Melton* with intense fervor in Blue Is the Night and I Remember You from Somewhere (22439); and *Johnny Marvin* singing I'm in the Market for You more effectively than the lachrymose Dancing with Tears in My Eyes (22440).

More Individual

BRUNSWICK: *Harry Richman* has apt material in Ro-Ro-Rolling Along coupled with a more sentimental but still well rhythmized Dream Avenue (4817); *Jane Pursell* is rather methodical in the ballad of dance hall pathos—Ten Cents a Dance—but she does well with a sprightly Good for You—Bad for Me (4827); *Marian Harris* has a fine easy going version of Nobody Cares If I'm Blue, coupled with a very slow and honeyed I Remember You From Somewhere, and boasts a fine tone and gradually increasing animation (4812).

COLUMBIA: *Ukulele Ike* always manages to animate even the most conventional material, and his clever yet simple arrangement of Sing is much better than conventional; the performance is in his best manner. Singing a Song to the Stars, on the other side, demonstrates that sweetness need not imply any lack of animation or ingenuity (2235-D). *Ethel Waters* apes whites styles in My Kind of Mand and loses much of her own individuality, but You Brought a New Kind of Love, with some magnificently tortured exhortations, is more striking (2222-4). *Eddie Walters* sings of Girl Trouble in blithe vaudeville style, with a coupling of *Paul Whiteman's* *Rhythm Boys* crooning A Bench in the Park—not so good until some of their characteristic wa-wa work is injected (223-4).

VICTOR: *Jack Smith* returns from a long recording vacation to do a highly spirited, infectiously gay version of Where Can You Be?, one of his best records. You May Not Like It, on the other side, is more conventional (22443).

Twos and Threes

The *Mariners' Trio* is sadly sweet and rich in Down the River of Golden Dreams but their performance of Happy Feet, a well-named piece, is appropriately snappy (Okeh 41433). Best of the duet teams is that of *Miller and Farrell* who go into peppy vocal pyrotechnics in Cheer Up and There's a Wah-Wah Gal in Ague Caliente, both very catchy tunes, done to fittingly blithesome accompaniments (Victor 22442). *Gene and Glenn* (otherwise known as Jake and Lena) moisten their duets in Searching for You in My Dreams and go insufferably childish in the Toy Town Admiral (Victor 22396).

Comics

Lee Barth, yclept the King of Dialects, does not reveal the reason for his crown in Onie Gagen—a comedy monologue in hard-boiled tough-guy manner, dealing largely with the training of a fat girl for the show business (Columbia 2233-D). The *Duncan Sisters* are more amusing in a saucy skit, It Must be an Old Spanish Custom, done with immense gusto on the part of the brunette sister and considerable eclat on the part of the blonde (who does very nicely with interpolated snatches of Clavelitos) The coupling, I Got a "Code" in My "Doze", by *Rosetta Duncan*, is a little too realistic to be very funny (Victor 222345).

Southern

Best of the longish lists are: the *Colonels* in a catchy performance of that grand old song, Waiting for the Robert E. Lee (Brunswick 427); a lilting skit on the Tariff Bill, sung in buoyant fashion by *Al Craver* (on the part of the American farmers, tailors, etc.), and coupled with a less controversial tribute to My Oklahoma Home (Columbia 15561-D); Yoo Yoo Blues and June Tenth Blues,—some magnificent clarinet, guitar and vocal work done with great heat and considerable grace by the *Three Virginians* (Okeh 45451); Cowboy songs by *Paul Hamlin*, *Jules Allen*, *J. D. Farley*, and *Leonard C. Fulwider* on Victor V-40260, V-40263, V-40269 and V-40270 respectively. Also sweet yodels by *Jimmie Rodgers* singing of Hobo Bill's Last Ride and That's Why I'm Blue (Victor 22421).

Blues

The best is easily *Clara Smith's* tale of Mr. Mitchell, a lively tale set to a fine tune and accompanied in masterly style by the renowned *James P. Johnson* (Columbia 14536-D). *Rev. H. B. Jackson* does lusty performances of Go Down Moses and Everytime I Feel the Spirit (Okeh 8804). *Clarence Williams* does some beautiful singing in the latest of the interminable patter songs so popular in the race lists—You Rascal You—a catchy if perpetual motion air, and coupled with Michigan Water Blues (Okeh 8806). The only Brunswick blues discs to reach me this month are 7155 and 7156, by *Madelyn James* and *McCoy and Vincent*, the latter very wild and difficult to follow. *Victoria Spivey* is the featured Victor blueser, in her own Haunted by the Blues and Lonesome with the Blues (V-38598). In addition there are numerous patter songs and sermons with congregational singing.

DANCE

Award of Merit

Paul Tremaine is a name that has newly acquired significance in dance music, but a steady streak of sure winners in southern-styled dance performances entitles him to a special note of recognition and praise. His current release is typical of his work with rhythmic spirituals and old time tunes handled with the best modern technic, and yet retaining all the old time flavor. Steamboat Bill is a fine old ballad, handled here with a great rhythmic drive and clean-cut vocalization; the coupling, When the Day's Work's All Been Done, is a slower, sadder drag, yet a smooth flow, and also distinguished by some fine chorussing. No seeker for well and ingeniously turned dance music should overlook Mr. Tremaine and his gifted band (Columbia 2229-D).

Weber's Tangos and Waltzes

The Victor "foreign" list is largely devoted to *Marek Weber* this month, with a liberal representation of his waltz and tango performances. Gung'l's Dreaming on the Ocean and Bubbling Springs waltzes (V-50023—12 inch), are both sweet and songful, not greatly varied, and ornamented with typical bland fiddling on the part of Herr Weber himself. Translateur's Wiener Praterleben and Komzak's Fideles Wien Waltzes (V-6072) are done in rougher, rather perky style, with vocal choruses. The performances are not up to the best Weber traditions. More characteristic are the tango discs, both marked with the American influence: Augusta and More Beautiful

Than You (V-45) Oh donna Clara and Auf einer Kleinen Bank im Park (V-6073). The last piece is the most attractive of the group.

Martial Rhythms

In the wake of the Stein Song comes a heavy drive on martially rhythmized fox trots. The best bet is *Around the Corner* sung last month by Frank Crumit for Victor. The same company turns out a sturdy dance version by *Leo Reisman*, coupled with a sweetly sonorous version of *Bye Bye Blues* (22459). *Ben Selvin* plays it for Columbia with a version of *My Guitar and You* that features the Hawaiian brand of the instrument (2221-D). *Tom Gerun* is the Brunswick choice, making the most of the somewhat humorous chorus, and choosing *Absence Makes the Heart Grow Fonder* for the coupling—a piece better suited to his best style (4829). *Anchors Aweigh* is still to be heard, this month as played by *Jesse Stafford* for Brunswick (4818)—a very deft version, not too metronomic, and featuring some elfin piccolo (ocarina) obbligati.

Stafford is the month's most industrious bandsman, turning out no less than four double discs in all. Besides 4818, he is also heard on Brunswick 4822-3-4, coupling very sprightly versions of *I Like to Do Things for You* and *Chin' and Chatten' with May*—clever arrangements and highly spirited performances; *Dust and The Whole Darned Thing's for You*—well rhythmized; *Ragamuffin Romeo* and *a Bench in the Park*—up to the same good standard. A notable recording achievement.

Highly Danceable

BRUNSWICK: *Roger Wolfe Kahn* comes through with one of his best recorded dances in a symphonic arrangement, big voiced and marked by a fine rhythmical pull, of *Cheer Up*, coupled with *Isham Jones'* vibrant performance of *Not a Cloud in the sky* (4826—a recommended disc). *Earl Burtnett* plays *Singing a Song to the Stars* in conventional fashion, but with a smoothly sung melodic line and steady rhythm; *So Beats My Heart for You*, the coupling, is throbbingly sentimental (4830). *Tom Clines* does nice easy going versions of *You for Me* and *You Darlin'* (4814).

COLUMBIA: *Lombardo's Royal Canadians* exhibit again their tonal and rhythmical felicities and deft arrangements in *Swingin' in a Hammock*, and a slower *Until We Meet Again* (2237-D). *Ted Wallace* does well with a nicely colored *Here Comes the Sun* and *Absence Makes the Heart Grow Fonder*, both with a good easy swinging beat (2236-D). *The Charleston Chasers* do a novelty version of *Wasn't It Nice?* matched with a very powerful, good-humored performance of *Here Comes Emily Brown* (2219-D).

OKEH: *Frankie Trumbauer's* band reveals its best tangy tone qualities in a happy go lucky version of *Get Happy*, coupled with a slow, blue, interesting *Deep Harlem*, marked by a fine chorus and some piquant changes of pace (41431). *Joe Venuti* and his *New Yorkers* put a little warm, swiftly flowing blood into such naturally anaemic sob lyrics as *Promises and Dancing With Tears in My Eyes*—Joe's fiddling is the feature (41427).

VICTOR: *George Olsen* gets a nice lazy swing and sonority in "There's Happiness Over the Hill and reveals some fine tonal qualities in *Shoo the Hoodoo Away*—the latter embellished with an air or two from the *New World Symphony!* (22430). *Don Azpiazu* and his *Havana Casino Orchestra* show traces of both European and American influence in frolicsome, quite charming performances of *Be Careful with those Eyes* and *With My Guitar and You*—a very pleasing coupling (22441). *Rudy Vallee* turns in his best work for sometime in a resurrection of that grand old tune, *How Come You Do Me Like You Do?*, coupled with a very slow and sobbing *Old New England Moon* (22445). *Nat Shilkret* turns in a choppy, vigorous performance of *Get Happy*, mated with the *High Hatters'* buoyant *My Future Just Passed* (22444). *McKinney's Cotton Pickers* double a songful—yet zestful—*If I Could Be With You One Hour To-Night* with a peppery, invigorating *Zonky*—taking special praise to the chorus (V-38118). *Leo Reisman*, in addition to his good work in *Bye Bye Blues* and *Around the Corner* mentioned above, does well with a flowing, well-arranged version of *Cheer Up* and an attractive *Swingin' in a Hammock* (22453). *George Olsen* and *Johnny Hamp* share honors on 22462, the former with a very neat and smooth *Kiss Waltz*, and the latter with a firmly muscled arrangement of *Nobody Cares If I'm Blue*, done with restraint and good tone, by far the best version to date.

Victor "Record of the Month"

Henry Thies is the artist chosen for accolade this month, with suave but danceable versions of *Under Vesuvian Skies* and *June Kisses*, neatly turned and colored (22460). His performances of *Sharing* and *My Sweetheart Sernade* are also sweet, but not so effective (22461).

White Hot Jazz

Ted Lewis dips into the past again with his customary happy results: his *Yellow Dog Blues* and *Sobbin' Blues*, done with great yet well restrained heat, brilliantly virtuoso, yet irresistibly easy-stepping, will be hard to beat (Columbia 2217-D). Columbia has another good hot disc in 2218-D, whereon *Rube Bloom* and his *Bayou Boys* do a fine rhythmic spiritual—*On Revival Day* (the spirit moves in ecstatic fashion)—and *There's a Wah Wah Gal in Agua Caliente*, featuring some knock out solos and with a peppy refrain by *Eddie Walters*. Okeh gives us *Venuti* and his *Blue Four* in a welcome re-appearance, Ragging the Scale and Put and Take, light-hearted hot performances with the usual masterly solos by each of the four masters (41432).

Hot Jazz—Black and Blues

Victor features a whole release list of Negro orchestras all of whom are worth lending an appreciative ear. *Bubber Miley* is the newcomer, a trumpeter of distinction, in fast moving versions of *I Lost My Gal* from Memphis and *Without You* *Emaline* (V-38138). *Wilton Crawley*, clarinetist supreme, leads a fine band in *Futuristic Blues* and *You Ought to See My Gal*, very hot and exceedingly shrill, featuring some magnificent solo work and a startling ending to the latter piece, but unfortunately giving no opportunity for *Crawley* to sing as well as play his clarinet (V-38136). *Hoagy Carmichael* gives an interesting, quite well restrained treatment of that fine song, *Rocking Chair*, coupled with a lively dance version of *Barnacle Bill the Sailor* (V-38139). *Jelly Roll Morton* (V-38135), *Henry Allen, Jr.* (V-38140), and *King Oliver* (V-38137) all do well in their respective discs, but special mention goes to the *Sweetman Trio*—clarinet, banjo and piano—in striking versions of *Breakdown* and *Sweat Blues*—featuring the clarinet (V-38597).

Okeh's hot king is now as always *Louis Armstrong*, in fine fettle in a bumptious *Tiger Rag*, and a sad, yet vigorously worked up version of *Dinah* (Okeh 8800). For Columbia *Sam Morgan's* band does rough, songful, and rather monotonous versions of *Sing On* and *Over in the Glory Land*—revival hymns set not incongruously to dancing (14539-D).

For the Rest

BRUNSWICK: *Hal Kemp* does fervent performances of *Washin' the Blues* from *My Soul* and *I remember You* (4805), and a very spirited *Give Yourself a Pat on the Back*—done in military band style (4807); *Meyer Davis* is leisurely in *Ro-Ro-Rollin' Along* and *Nobody Cares If I am Blue* (4802), and the *Castlewood Marimba Band* does conventional waltz versions of *My Heart Belongs to the Girl Who Belongs to Somebody Else* and *Night of Love in Hawaii* (4821).

COLUMBIA: *Paul Whiteman's* contribution is a very syrupy version of *Old New England Moon* and powerfully, well propelled performance of *Sittin' on a Rainbow* (2224-D); the *Ipana Troubadours* do moot versions of *Promise and Sing* (2220-D); the *California Ramblers* are very sentimental in *I Love You So* and *F'r Instance* (2231-D); but *Ben Selvin* gets smooth motion as well as songfulness into *Lonely and Lo-Lo* (2234-D).

OKEH: *Ed Loyd* plays conventional, yet neatly turned performances of *Ro-Ro-Rollin' Along* and *I'm Needin' You*—songful but not too bland (41428); and *Sugar Hall* cultivates a somewhat colorless Southern style in *When I Look to the West* and *Bury Me in the Tennessee Hills* (41425).

VICTOR: *Shilkret* and the *High Hatters* share sides in 22450, the former with an interesting arrangement of *If You're Not Kissing Me*, and the latter with a lively, but not exceptionally individual *You for Me*. *Blue Steele* is not up to his best work in *You Darlin'* and *There's a Tear for Every Smile* in *Hollywood* (22436), smoothly turned performances, but lacking the fine rich color of his most characteristic releases.

—RUFUS

FOREIGN

INTERNATIONAL. With the shortened release lists of mid-summer Victor is the only company to issue International discs. The *Marek Weber* waltz and tango recordings are reviewed elsewhere, as is the *Creatore* band record of Favorita selections. In addition there is a band coupling, Madelon and Banner of Victor marches, played by a *French Military Band* directed by M. Courtade (V-46), played in vigorous fashion, and of special interest to American legionnaires or former soldiers to whom these war-time tunes will be very familiar.

BOHEMIAN. Victor issues three discs of dance music played by the *Benesova Dechova Hudba* (brass band), all done quite smoothly (V-1014-6). Reference should be made also to the excerpts from Smetana's *Bartered Bride* (sung in French, however) under vocal, and to the complete list of Smetana's recorded works, including many Bohemian recordings, printed elsewhere in this issue.

FRENCH; FRENCH-CANADIAN. Best is the band record mentioned under "International" and two *Maurice Chevalier* discs from Victor, French versions of his hits from the "Love Parade", issued previously in English. As always, Chevalier is inimitable, and in his native language his singing is more attractive than ever (22368 and 22415). Popular music is represented by records by *Saint-Louis* and *Bolduc* for Columbia and *Les Mélodiens Campagnards* for Victor.

GERMAN. Best is *Edith Lorand's* coupling of *Was Blumen Träumen* and *Wo ist der Himmel so blau wie in Wien* waltzes on Columbia G-55210-F, and the *Marek Weber* records reviewed elsewhere. The other releases include country dances played by the *Original Dachauer Bauernkapelle* (brass band) for Victor, sketches and popular music by the *Comedian Harmonists* (Die Deutschen Revellers), *Geschwister Hinterhoffer*, and the *Banater Schrammel Kapelle* for Columbia.

GREEK. The sole issue is a comic monologue by *Harris Patrinos* on Columbia 56197-F.

HEBREW-JEWISH. Cantors *Josef Rosenblatt* and *David Roitman* sing hymns on Columbia 8210-F and 57039-F.

ITALIAN. Brunswick's Italian stars are represented by *Rossi*, and *Rubino*, tenors; *Rosina Gioiosa*, soprano—in original songs, and the *Orchestra Serinese* in dances by *Marranzini*. For Columbia there are sketches by *Marrone & Co.*, the *Compagnia Comica "Alta Italia"*, songs by *Angelis* and *Romani*, and a patriotic coupling of the *Marcia dei Fascisti* played by the *Banda Italiana*, and the *Inno di Garibaldi* sung by *Romito* and a chorus. Victor lists sketches by the *Compagnia Comica Victor*, instrumentals by the *Sestetto di Varieta*, *Caldiero* trio, and *Giulietta Morino* and her orchestra. Of particular novelty is a disk of ocarino solos by *I Muntaner Rumagnol* (V-12134).

RUSSIAN-UKRAINIAN. Best are the dreamy songs by *Elena Horvatt*, done in good voice on Victor V-21037. *Maria Grebenetzka* also does quite well with folk songs on V-21039, but the accompanying orchestra is not as capable. The Columbia list features dances by the *Krestyanskyj* and "*Holutiaky-Kuziany*" orchestras.

SCANDINAVIAN. The Swedish discs include sermons by Pastor *J. A. Hultman* and songs by *Edge* and *Sandberg* for Victor, and popular songs by *Skrattthult* and *Lundh* for Columbia. There is also a jazz disc by the *Svenska Sjömans Orkestern* (Victor V-20027). The best of the Norwegian releases are steady, hymnlike songs done in earnest fashion by *Erling Krogh*.

SPANISH-MEXICAN. Despite the season the lists are still extensive from all four companies. Only a few of the leading releases can be mentioned. **BRUNSWICK:** *Himno de la Victoria* and *Colombia Libre* marches by the *Banda Municipal* (40964), dance music by the *Los Floridians*, *Los Castillians*, and the *Orquesta Bonita*, songs by the *Sexteto Machin* and a long series of trio and duet teams, and repressings of popular dance disks by *Tom Gerun's* and *Bob Haring's* orchestras. **VOCALION:** marches by the *Vocalion military band* (8338). **OKEH:** songs by *Federico Flores* with piano accompaniments by *Raoul Sergio* (16710), duets and trios by the *Matamoras*, *Gonzalez* and *Juarez*, *Ramos* and *Sandoval* and other teams, and recitations by *Horacio C. Archilla* (16699). **COLUMBIA:** dances by the *Quinteto del Arte Mexicano* (4161-X), and numerous duets. See also the special reviews of discs of the *Madrid Philharmonic* conducted by Sr. *Arbos*. **VICTOR:** Spanish versions of popular theme songs by *José Bohr* and *Marimba Centro-Americana* (46820 and 46815), violin solos by *Podosek*, songs by various soloists and duet teams, led by *Cueto* and *Mejia* in serenatas on 46932.

S. F.

FRENCH AS SOUNDED

FRENCH BY SOUND. Text by **RAYMOND WEEKS.** Records spoken by **LOUIS ALLARD.** VICTOR (10 D12s, Alb., text-book, \$20.00).

(NOTE: This course in French is not a current release, having been available in the Victor catalogue for several years... It has never been commented on in these pages, and the present review is published in response to a number of inquiries from readers interested in recorded language courses.)

In this set of twenty records, spoken by Louis Allard, professor of French literature at Harvard University, an attempt is made to familiarize the student with the French vowel sounds in every context, with the distribution of accents in words and phrases, with common idioms, and to teach him such characteristics peculiar to French—as the *liaison* and the nasal vowels. The records are accompanied by a text, written by Raymond Weeks, professor of Romance Philology at Columbia University, in which is printed the matter of the records and the translations. This book, although it is not a grammar, contains a good-sized vocabulary of a genre somewhat more grown-up than the ordinary "cat" and "dog" style primer. It also contains an exposition of the phonetic symbols, an understanding of which is essential to fine pronunciation. Beginning with some vowel distinctions, the speeches progress to narratives, poetry selections, dramatic dialogues, and idiomatic conversations, spoken by M. Allard in precise yet uneffected manner unmistakably clear-cut Parisian French in "slow-motion." Good literary judgement has been used in these selections. Several of them contain excerpts from French literature; they are for the most part humorous. The title, "French by Sound", is a bit misleading. The purpose of the course is rather to present a series of examples of French as sounded, designed to supplement a regular text book or grammar by supplying the element they lack—the living sound of accent, gradation, and inflection of the cultured speaking voice. The self-taught as well as classes will find the course invaluable

E. Y. G.

BOOK REVIEWS

Musicology in a Nut Shell

WHAT DO YOU KNOW ABOUT MUSIC? 5000 questions with answers, relating to matters of general interest. By **Albert E. Wier.** New York. D. Appleton & Company. 1930. 254 pp. Cardboard covers. \$2.00.

Appleton's green-covered "Whole World" music series, issued at popular prices and covering a wide range of songs, piano and violin pieces, operatic excerpts, etc., "the whole world plays", have attained an astonishing distribution in recent years. The editor, Mr. Albert E. Wier, has hit upon the ingenious idea of providing "a liberal education for every music lover" in the same popular, comprehensive form. This elaborate musical catechism is vastly more extensive than any thing of its kind published before and covers practically the entire musical field—of course not slighting such an important modern aspect as that of the phonograph and recorded music.

In his foreword the author states that the purpose of the book is "to assemble under one cover essential information on all subjects relating to music, for the use of those who have limited time and facilities for acquiring such knowledge through research or study. . . . For them this book becomes a digest of the information to be found in more than five hundred works on music which were consulted during its preparation." The questions and answers are separated (the latter appearing in the latter half of the book) to permit the reader of inquiring mind to do original research work in seeking the correct answers in reference works, as well as making the book convenient for contest or parlor pastimes on the question and answer order. There is a bibliography of reference works, arranged to correspond with the various sections of questions and a detailed index.

The section devoted to the modern phonograph and its records covers four pages and includes such questions as: "In what way does electrical recording differ from acoustical?" "How should records be collected in order to get the most use from them?" "What symphonies by Beethoven, Brahms, Dvorak, Haydn, etc., have been recorded?" "What orchestral concerto on classic lines by Ernest Bloch is available on records?"

The average music lover is likely to find most musical text and reference books far too technical, restricted in scope, and difficult for his needs. Mr. Wier's far-ranging series of questions and answers provides the most important date of musical history, theory, instruments, composers and their works, critics and biographers, etc., in convenient and attractive form, arranged so that succinct information may be obtained with a minimum of effort and designed to encourage further research and study. Of value to every one interested in music, it is indispensable to the record buyer or radio listener. F. F.

New Musical Resources

NEW MUSICAL RESOURCES. by Henry Cowell. New York, Alfred A. Knopf, 144 pp. \$2.50.

Henry Cowell is a California musician-composer who has become famous through his origination of the cluster-tone which he has successfully demonstrated and utilized in his own intriguing compositions. In his present book he seeks (1), to point out the influence which the overtone series has exerted in music throughout history, (2) to show how many musical materials of all the ages are related to it and (3) to explain how, by the application of its principles in many a different manner, a large palette of musical materials can be assembled.

This book explains quite clearly the intricacies of such musical modernities as the present day use of polyharmony, dissonant counterpoint, cluster-tones, etc. It also touches effectively on the modern uses of time, metre, dynamics, form and the building of chords from different intervals.

Obviously, such a work is technical. The layman would probably find it uninteresting, but to the trained musician, or to one who is interested in the evolution of music (which should include gramophiles) it is invaluable. It is really a "missing link" in the great chain of musical literature. Schönberg, in his famous and much discussed treatise *Harmonielehre*, carried the conventional study of harmony and overtone relationships beyond that which had ever before been attempted, but Schönberg failed to give us an explanation of the amazing harmony in his own compositions. This is true likewise of many other modern composers. Cowell attempts to fill this role, and he succeeds well. The very fact that he has demonstrated so many of the points touched upon in this book, in his own compositions, is proof enough that he knows what he is talking about. W. H. S.

What We Hear in Music

WHAT WE HEAR IN MUSIC, a Course of Study in Music History and Appreciation. By Anne Shaw Faulkner. The RCA Victor Company—Educational Department, Camden, N. J. Seventh Revised Edition. 672 pp. \$3.00.

Earlier editions of this elaborate text and hand book have been reviewed in these pages. In commenting on the new edition it is sufficient to say that it has been brought up to date (beginning of 1930) with the addition of the latest recordings in the educational and general Victor catalogues. For those who are unfamiliar with the book a brief description will serve to indicate its value (both educative and reference) to the average record collector.

The work is divided into two main sections, of which the first is devoted to a course in music history and appreciation, illustrated by records, and the second (some 250 pages) to program notes and analyses of the more important Victor recordings—single discs, as well as larger works. The course of study covers "Learning to Listen" and National music, history, the orchestra and the development of instrumental music, opera and oratorio. Each of these four parts is divided into thirty-six lessons. There is a discography of pertinent recordings appended to each lesson. The appendix contains a bibliography, a very helpful pronunciation table and an alphabetical index of records.

The work has been written and compiled with thorough care, and even a cursory study of its pages cannot fail to reveal numbers of recordings of unusual novelty or value, while as a reference book for the music lover it contains an immense amount of information in convenient form.

NOTE: "Music and Romance," the latest publication of the Victor Educational Department, has been slightly delayed on the press, and in consequence its review and that of "Music Appreciation for Children" have been deferred another month.

Parry's "Evolution" To-Date

THE EVOLUTION OF THE ART OF MUSIC. By C. Hubert Parry. Revised edition, edited with additional chapters by H. C. Colles. 483 pp. New York D. Appleton & Company. 1930. \$3.50.

The late Sir Hubert Parry began to formulate his theory of the evolution of the art of music in 1884, and his work was first published in 1893. Its position as one of the foundations of English musical literature was granted almost immediately, and while the years since its publication with their seemingly revolutionizing affect on the musical art have inevitably thrown altered light on many of Parry's findings and added much new material, the significance of his data and the uncompromising idealism of his attitude give his work unfading vitality. H. C. Colles, music critic of the London Times, brings the book up-to-date without tampering in the slightest with Parry's own writing. Footnotes and an admirably condensed introductory chapter surveying the period between 1893 and the present bring the earlier writing in touch with the present day, while Parry's study is continued is extended in two additional chapters by Colles, covering the question of key—and in brief the entire problems of tonality, polytonality, the return to modal scales, etc.—and the present day status of musical criticism.

Parry's own work is by common consent accepted as one of the most important in musical literature. (The new edition of the Encyclopedia Britannica gives it special comment as a volume of great worth as a discussion of Musical history.) The "blind spots" in his views on the "modern" tendencies of the late nineteenth century are very apparent today but his manifest sincerity is unmistakable; it is impossible not to respect his work, nor to evaluate it highly as representative of the musical views of its times. The earlier chapters on savage music and the formulation of musical principles are by no means antedated, of course. Indeed later research has in the main strengthened his points with the addition of much new material.

Parry's study, standing as he wrote it, still claims every musician's attention as a standard text book, but Colles' additional chapters give the work far more than text book interest. In less than fifty pages devoted to the problems of the key-system and contemporary criticism he faces boldly and fairly most of the debatable points of modern music and the direction of its further progress. Mr. Colles does not announce any heaven-sent proclamations on the merit and demerit of the various movements and their protagonists. He surveys and explains, deftly and to the point. I like particularly his reconciliation of the theory of neo-modalism with Parry's own theory of the evolutionary course of music, with which it may seem to clash at first glance. Even more pertinent are his remarks on the altered values of musical criticism and the radical changes that have been wrought by the emergence of the art from the cloister and the growth of a vast "popular" and often highly indiscriminate public.

Some of his summarizing remarks give index to the value of these additional chapters: "The verdict of posterity cannot really concern the dwellers in the nineteen-twenties. We want music now as part of our daily life, and one thing which Parry's account of the evolution of the art makes abundantly clear is that our perceptions of what is music are governed by a long series of impressions involving acceptances and refusals by the ears of countless individuals. . . . One characteristic of the present day outlook on music may be spoken of definitely as an advance from that of a generation ago. We have escaped from the tyranny of dates. . . . There is an increased sense of the oneness of the art through the ages, and its devotees have opportunities for the exercise of a wide eclecticism of taste. This is solid gain. It means that the 'very wide public' with whom it rests to decide what the future of the art shall be' has fuller evidence on which to base its estimates. Here, too, science helps, for the mechanical appliances of gramophone and wireless are distributing music of all times and styles to all who will take it. What use that 'very wide public' can make of these gifts remains to be seen. At any rate it is invited to enter into possession of a goodly heritage." F. F.

The photograph on the front cover of this issue is of Mme. Ernestine Schumann-Heink, exclusive Victor artist. (Photograph by Bigelow.)

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Photograph on the front cover: ERNESTINE SCHUMANN-HEINK,
VICTOR artist (photograph by BIGELOW)

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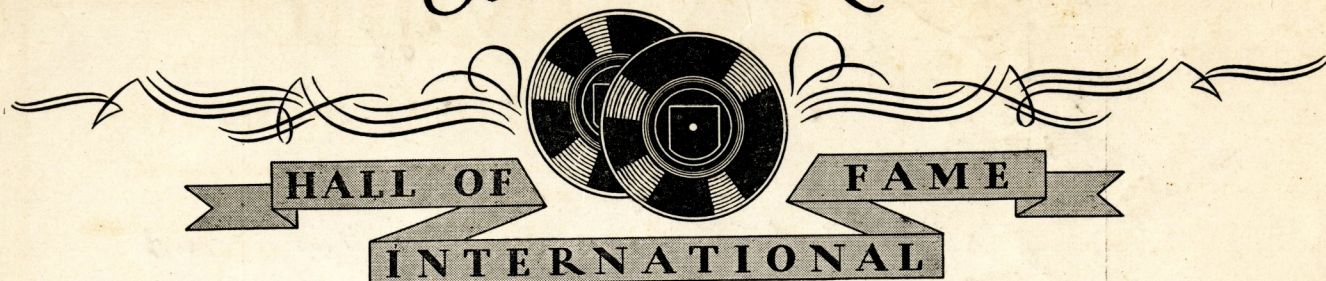
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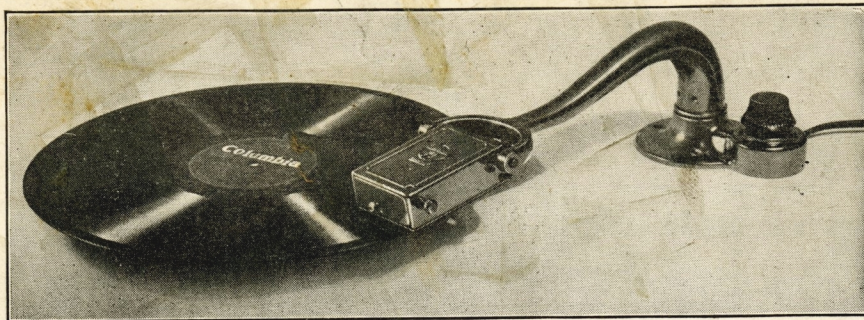
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